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SPRING 2023

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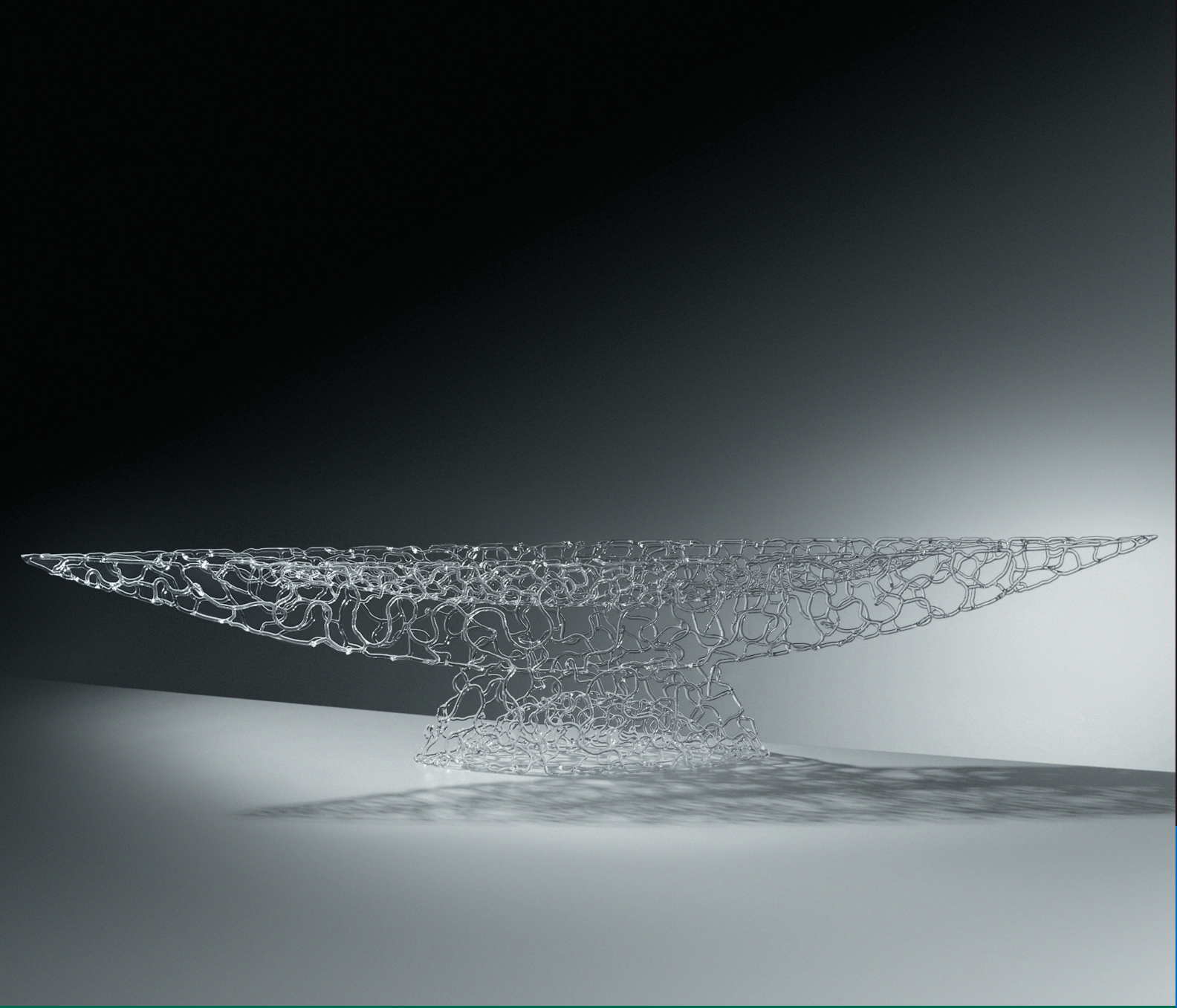

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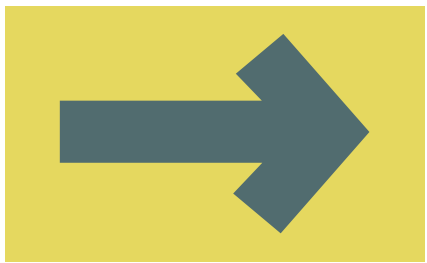

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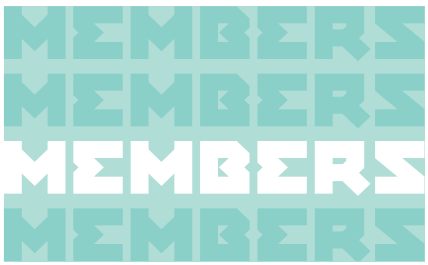

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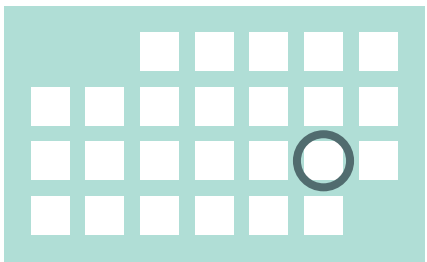

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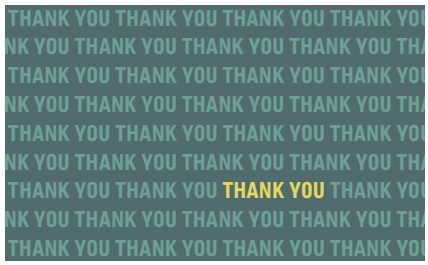

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CAN JOURNAL

ON THE COVER

A 2022 mural at Uniek Kreations, 12814 Buckeye Road, by Mr. Soul, from reference photo by Donald Black Jr., is one of five planned for the Inspire Your City project as part of Elevate the East, a community plan for public art developed by the Burten, Bell, Carr community development corporation. The murals will highlight children engaging with books, in support of literacy, which Mr. Soul says is a legacy of Black leaders like Fred Hampton. See page 6.

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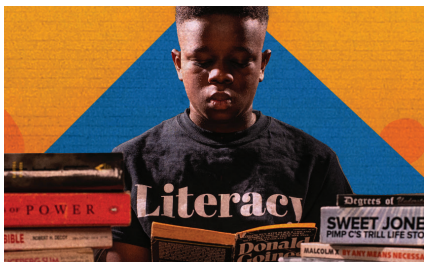

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CONSTANTLY PERCOLATING WITH ART AND NEWS

As this issue of *CAN Journal* was coming together, we attended a packed gathering at a beloved West Side bar. The occasion was a panel discussion, presented by the City Club of Cleveland: *The Happy Dog Takes On Everlasting Plastics*. That title refers to the exhibition SPACES Gallery will commission for the US Pavilion at the Venice Biennale Architettura, which opens May 20. Curators Tizziana Baldenebro and Lauren Leving have chosen five artists from around the Great Lakes region, including Clevelander Lauren Yeager—as you read in the previous issue of *CAN Journal*.

Did you think Cleveland would vanish from the international art world's radar just because the FRONT Triennial came to an end?

If we've learned anything by publishing *CAN Journal*, it's that the art sector of this region is constantly percolating with news. A lot of that news appears in this issue.

Did you know, for example, that a Cleveland artist named Mr. Soul has convinced funders to hire him directly—rather than through some administrating agency—thereby empowering the individual artist to create and manage the implementation of a six-figure, six-location mural project?

Did you know that the tiny museum of Cleveland art known as ARTneo has in its collection text and original watercolors—from an ABC book created as a collaboration by Langston Hughes with Cleveland artist Elmer Brown—that were never published together, and that students of the Cleveland Museum of Art's Currently Under Curation program are building an exhibit of those works? It opens in May at ARTneo, with a pop-up preview at the Virginia Hamilton Conference on Multicultural Literature for Youth at Kent State University, which happens to be the longest-running event in the United States focused on multicultural literature for children and young adults.

And did you know that a couple of collectors in Cleveland Heights—Margo Roth and her late husband Bob Roth—have acquired and decorated their home with original works by the likes of Pablo Picasso, Jasper Johns, Annie Liebowitz, Chuck Close, Andy Warhol, Nick Cave, Kerry James Marshall, and El Anatsui among many others?

Did you know that artist and filmmaker Bruce Checefsky—best known outside of Cleveland for his practice of recreating films lost or destroyed during the Nazi occupation of Eastern Europe—is at work recreating another film, this one involving Andy Warhol, lost after it was seized by police in 1964?

Turn these pages for all those stories, as well as previews direct from Cleveland galleries, museums and studios about their upcoming shows in our Members Report section.

The New York Times has a slogan, "All the News That's Fit to Print." For media these days, of course it's a bit more complicated. If you haven't yet checked out CAN Blog—where we put the most up-to-date news and reviews—you may have missed the news that moCa Cleveland has not only opened a new gallery—quietly replacing the former gift shop with more space for artists—but has also struck up a new curatorial relationship with the Julia De Burgos Cultural Arts Center. And that Assembly for the Arts has begun to offer grants for individual artists. And that Cuyahoga County voters may have the opportunity to boost public support of the arts, as soon as November. And too many reviews to list. And if you haven't yet signed up for the CAN Weekly e-newsletter, which is your free, weekly source of all the exhibit openings, artist talks and related events, what are you waiting for? Visit CANjournal.org, and click the appropriate places.

We look forward to seeing you.

Michael Gill
Editor/Publisher

INSPIRING YOUR CITY WITH MURALS, EMPOWERMENT, AND SOUL

by Michael Gill

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PRECEDING PAGES: Mr. Soul, center, with students of John Adams College & Career Academy, at a mural created by Dayz Whun at East 72nd and St. Clair Avenue, during a tour as part of Inspire Your City engagement activities. ABOVE: Mock-up for a planned mural at East 93rd Street and Marah Avenue, based on a reference photo by Donald Black Jr.

"I was born and raised in Cleveland but I became a man in Atlanta," says Kevin Harp, the artist known as Mr. Soul. He graduated from John Marshall High School on Cleveland's west side in 1992, enrolled at the Art Institute of Pittsburgh, and soon after graduation moved to Atlanta to create graphics for the music industry. He got involved with an artistic community that would become the City of Ink gallery and tattoo shop there, and worked with them to build up a scene and his career. Atlanta, Mr. Soul says, is "where I learned about building relationships, building a team."

He also learned how different life can be when Black people are empowered stakeholders in the community. According to a 2021 article from The Associated Press, Castleberry Hill—the neighborhood around City of Ink—is home to what is believed to be the largest concentration of Black-owned property and businesses in the nation.

As Mr. Soul's friend and collaborator there, City of Ink owner Miya Bailey says, "it is like a giant collective. The galleries are owned by artists, artists have a lot of decision-making power. We own a large percentage of the neighborhood. When artists own the neighborhood, they can control gentrification a little more."

But like so many people with ties to Cleveland, in 2016 Mr. Soul came back to be closer to his family. He brought with him a belief in the empowerment of individuals, and a skepticism of institutions, systems, and committees. Mr. Soul has worked within and without that system ever since. In 2021, with that perspective, combined with relationships and a track record, he landed a six-figure contract to create five murals in support of the public art vision in the Burten, Bell, Carr community development corporation's Elevate the East plan. Noteworthily, he's managing the project himself, without the involvement of the agencies that typically serve as middlemen between artists and the community development industry.

"It certainly isn't the traditional way the Arts have been funded by philanthropic institutions," says Timothy Tramble, Saint Luke's Foundation president and CEO. The foundation is funding the murals—known together as the Inspire Your City project—with a grant of $100,000.

Tramble was formerly executive director of Burten, Bell, Carr Development, Inc. He says he first met Mr. Soul when the artist was invited to serve on a committee to create Elevate the East, a community plan for public art in their service area. "Mr. Soul was apprehensive about serving on the committee, because of past experiences in extractive efforts that mined the creative talent and ideas of community stakeholders without providing equitable access to funding opportunities," Tramble says.

Tramble continued, "we made this pivot after hearing artists like Gwen Garth and Mr. Soul share their perspectives based on their experiences of going through a 'middle-man' as they called it. They spoke of subordinate relationships oppressive in nature with go-between organizations that interfered with, constrained, and in some cases disrupted, their visioning and creative processes. As a person that led a nonprofit organization and experienced comparable circumstances, I could relate to their sense of constraint. At Saint Luke's Foundation we're committed to shifting power and elevating the voices and capacities of the community."

Despite Mr. Soul's reluctance to work with middlemen and committees, it's easy to find the visual impact of his return to Cleveland. The artist has created and collaborated on murals throughout the city, especially around Buckeye Road, but in other places too. In 2018 he worked with SANO and Dayz Whun—members of the '90s-era graffiti crew, the Cleveland Skribe Tribe—on a mural at West 78th Street Studios, as part of the first CAN Triennial. A year later, the three artists created a large mural—nine feet high and sixty feet long—at the Tri-C Metro Campus Center. They were also commissioned as part of the Inner City Hues program to paint the western wall at Nikki's Music, at East 117th Street and Buckeye. They graced it with the image and words of poet Maya Angelou.

Mr. Soul himself has multiple current projects, as well. He's working with RTA to create illustrations of Black leaders (Fred Hampton, Stephanie Tubbs Jones, Malcolm X, Barack Obama, and Carl Stokes and Louis Stokes) on six bus shelters in the Union-Miles area. He's one of three artists creating two murals each at Public Auditorium, commissioned by the City of Cleveland, which puts him in the company of the noted Cleveland School artist William Sommer. At press time, Mr. Soul was still musing about what he might paint in that location. "What do I want to create that's going to be there another hundred years?" he asked rhetorically, to describe the gravity of that decision.

The current, multi-mural Inspire Your City project began with all

Mock-up for a mural by Mr. Soul, planned for Earl's at East 126th and Buckeye Avenue, based on a reference photo by Donald Black Jr.

that work, in combination with relationships. In 2018, Mr. Soul connected with Cleveland Ward 6 Councilman Blaine Griffin, and had conversations about empowering artists to work independently. More recently, he connected with the councilman again, and learned at that time that Griffin was interested in commissioning some public art.

Initially, Mr. Soul says the Inspire Your City murals were going to be portraits of Black community leaders. But instead of presenting the faces of familiar and often-painted heroes, he decided he wanted to paint something representative of the legacy of their work. "I had Fred Hampton and Carl Stokes mocked up on walls, but the more I looked at them, I said, 'What does that portrait mean if the people now don't know who he is?'"

Then in March he says he got the epiphany to speak to literacy. According to the nonprofit organization Seeds of Literacy, the City of Cleveland has a 66 percent illiteracy rate, and in some communities the rate is as high as 95 percent. So he settled on subject matter that would encourage reading—images of Black children engaging with books. As reference material, he's using photos by Donald Black Jr.

As any artist working in the public realm knows, a large, multi-mural project in the City of Cleveland is not as simple as just painting a picture. These days that requires community engagement, design review, and a broad variety of relationships and collaborators at different levels. The team-building skills Mr. Soul learned in Atlanta have been indispensable for handling the work without a nonprofit middleman. Inspire Your City outreach activities so far have included a ten-week session with students from John Adams College & Career Academy. Mr. Soul had given presentations to John Adams students via Zoom during the time when schools were fully remote because of the COVID pandemic, and so he reached out to his contact there when he got the grant. David Ramsey, proprietor of Deep Roots Experience, has been handling logistics. They went on a mural tour. "That gave the kids the opportunity to ask questions," Mr. Soul said. "We took a trip to Deep Roots. We went to Dayz's mural at East 39th and Payne, and they got a chance to meet him. Now, as I put up the next four murals, they already know the possibilities. They have been on the tour." He plans to engage interested students in the ongoing process. "We have a relationship," he said. "It's not just a photo op."

During a meeting with city officials and community leaders in summer 2022, Mr. Soul updated stakeholders on progress. Largely due to relationships, including some from his track record of earlier projects, he found a supportive audience.

City of Cleveland Public Art Coordinator Tarra Petras set the tone. "I have worked with Mr. Soul on several projects," Petras said. "I love his style of community engagement. He is part of the community, and his engagement is sincere. This is generating public art in an underserved area of the city."

David Wilson, a project manager for LAND studio who worked with Mr. Soul on the mural at Nikki's Music, said, "the work speaks for itself. The images are powerful. The process is equally impressive. There are artists who pay lip service to community engagement, but you are doing it. My question is, is there any way to make this even bigger?"

Mr. Soul is working on that. Inspire Your City will also be the title of a documentary, produced by his Atlanta-based collaborator Artemus Jenkins, who also produced *City of Hope*—a short film about the Cleveland Skribe Tribe's mural project at the Tri-C Metro Campus Center. It will be about the creation of the murals, but also about the theme of literacy in the city, with interviews about that. He aims to have a trailer in April, and the finished product in October.

The one mural complete at press time—a two-story portrait of a young girl carrying a big stack of books, against a backdrop with splashes and arrows of vivid color—is on the eastern wall of the hair and nail salon, Uniek Kreations, at 12814 Buckeye Road. He'll get back to work and complete the remaining four as soon as the weather gets warm enough.

TRANSFORMER TRANSITION

A conversation with Fred and Laura Ruth Bidwell as they prepare to hand over the reins of their museum in Ohio City to the Cleveland Museum of Art

by Jeff Hagan

In 2011, Fred and Laura Ruth Bidwell and the Cleveland Museum of Art announced a unique partnership that allowed the art-collecting Bidwells to launch exhibitions featuring their extensive holdings for six months each year, and allowed the museum to create a permanent presence for contemporary art on the Near West Side—an area long known as Ohio City, recently branded by some local boosters Hingetown, and sometimes rebranded by local critics "Cringetown." The Bidwells bought a streetcar-era electrical transformer station at the corner of West 29th and Church Avenue, had architect John Williams remake the space over a larger footprint, and in 2013 opened Transformer Station, with a plan to turn it over fully to the Cleveland Museum of Art in fifteen years. Seemingly at the mercy of metaphor as much as market forces, the adjacent neighborhood was transformed by development their project spurred—to broad, but not universal approval. But the exhibition space itself was a cultural success, hosting exciting and groundbreaking shows and supporting countless artists whose experience with it has been, indeed, transformative. The Bidwells decided they had enough on their own hands with FRONT Triennial, which Fred founded and directs, and they announced last year they would hand off Transformer Station to the museum ahead of schedule, in 2023.

CAN Journal spoke with the Bidwells by video call about the transition.

CAN JOURNAL: ***Depending on where you set the timer, we're either at the ten-year mark or twelve-year mark. Any second thoughts about handing it off? Any second thoughts about starting the thing in the first place?***

FRED BIDWELL: Definitely no second thoughts about either. We didn't quite know what we were getting into when we started this, and somewhat to our surprise it actually turned out sort of beyond expectation. So that was great.

On the other hand, and Laura will give this a big second, while there certainly are no second thoughts about giving it up, [transition] was always our plan. Ten years is a great sort of milestone for us to declare victory. Every plan has an ending. Every good plan has an exit strategy.

CAN: ***Your original plan was to do fifteen years. Can you explain the change, or do you just feel it's a good time?***

FB: I think we pulled fifteen years out of the air without really sort of having a sense of—I mean it just seemed like a round number. But you know ten years is a long time. I certainly have my hands full with FRONT, which we did not anticipate—that was not an idea when we started Transformer Station. As Laura said a couple of times, we've kind of run out of ideas for shows. I'm sure we could totally come up with more ideas but, you know, we plucked all the low-hanging fruit and have to work harder now.

CAN: ***Has anything surprised you during this decade, good or bad? I'd like to hear both actually.***

FB: One thing that surprised us, one of the big sort of things that's always been a bit of a headline around this project, was how much it changed the neighborhood. That was never a plan for us. We were doing an art project around our collection; we never had planned to do a neighborhood development project. But it had a big impact on the neighborhood so that was a positive surprise.

Laura, what's something that's surprised you?

LAURA RUTH BIDWELL: The financial [aspects]. Arts, as everybody who's in the arts knows, art brings money and attracts jobs. So that was, that was kind of a surprise for me. I mean, I knew it, but to see it in action was very gratifying.

FB: I have to say—I wouldn't say the negative side because it's all good but—speaking of financial, since Laura brought it up, the expense side was a bit of a surprise (both laugh). This was not cheap.

Fred Bidwell, left, and Laura Ruth Bidwell. Photo courtesy of Laura Ruth Bidwell.

CAN: ***Let me ask a little bit more about the neighborhood. I don't think there's complete unanimity about the development of the neighborhood being a positive for everyone. There is some conflict with some longer-term local residents, not really to do with Transformer Station but with the sort of economic development that, that happened alongside it, simultaneous or coincidentally. Do you have any feelings or thoughts about that?***

FB: We do, and I think it's not necessarily the most popular opinion. This whole question of gentrification is obviously been a big one, and I say this with all respect to the people, the longtime residents of the neighborhood, who kept the faith and kept that neighborhood vibrant even during the times when nobody [else] cared about [it]. But, you know, the development of the neighborhood, the so-called gentrification of the neighborhood, didn't involve displacing anybody. This was about building on empty lots. This is about filling empty buildings. This is about restoring underused infrastructure.

I get it, that the result is that rents rise. Home values increase.

LRB: Property taxes.

FB: And that means property taxes. But it also created wealth in the neighborhood that was not there. And, sure, it changed the character of the neighborhood, which I'm sure a lot of people have been uncomfortable with. But let's recall what this neighborhood was like at the turn of the century: It was packed, absolutely packed with people and businesses, far more dense than it even is today. This is returning the neighborhood to its original intentions. Cleveland has less than half the population that it had fifty years ago, and if we can't stand the idea of Cleveland restoring its population, then we should give up on Cleveland. Change is part of city life. I believe this change has been very much to the positive, but I get it that lots of people are uncomfortable with change.

It's a tough issue, but you know NIMBYism (Not In My Back Yard) will kill cities. We've got to get over it. At the same time, I'm on the board of Cleveland Neighborhood Progress, and one of the things that we're working on is, for instance, property tax relief, so that when property values do rise, people who've been in the neighborhood get a break. [We're] also working on subsidies for affordable housing, so that developers can actually afford to build housing for people of diverse incomes and neighborhoods. These are changes that are necessary and need to happen so we can get better. But to say that the city can never change, can never grow, is—if that's true, then we're done.

CAN: ***Do either of you have any like unfulfilled wishes?***

FB: Laura's shaking her head.

I don't think so. It's been more work than I think we imagined that we were taking on at the time, but you know the results have been so gratifying and the feedback has really been great. As Laura has said, maybe the greatest reward is something that people don't see that much, and that is the feedback we've had from artists who

consistently have said that their shows at Transformer Station have been career highlights, that it's the place where their work has been presented in the best possible way, that their show at Transformer Station made a difference in their career—that's been incredibly rewarding.

CAN: ***What did you learn about Cleveland or about contemporary art and artists that you didn't know before?***
FB: Wow, that's a tough question. (to Laura) Do you have any ideas on that one?
LRB: We get credit for changing the neighborhood that we do not deserve.
FB: That's a good point.
LRB: We planted a flag here and then, quickly, people followed. Because we were willing to invest, other people were willing to invest. Now there are plenty of people in this neighborhood who work their tails off. It's not just the Bidwells. It's everybody. So, it does indeed take a neighborhood to find the success that this neighborhood has found.
FB: And I'll say that all the merchants and developers who are in the neighborhood, lots of people who live here, it's a real team, very collegial, which has been part of the magic.
LRB: They get up early and they work hard. It's been a lot of people.
FB: One thing that we definitely learned—it certainly changed our behavior—we started this because we were collecting and we had built this collection and were sort of feeling bad that most of it was in storage, so this was a way to kind of get it out and share it.
LRB: This started, this started out as a private enterprise, and then the Cleveland Museum said, "how can we get involved?" and it became a public enterprise. And then it became ADA compliant—a ramp and a bigger bathroom.
FB: Temperature and humidity controls, security. We ended up building a park up in front. All of those were not, you know, necessarily part of the plan. I think we learned how to run a public institution. That's one thing we learned.
LRB: That's a big thing.
FB: There's a lot of responsibility there.
LRB: [There are] staff and volunteers. We don't have any volunteers, do we? We pay everybody. Another thing we learned: PAY artists! Pay people who work for you.
FB: That was a bit of a shock: so many artists in Cleveland don't get paid. They put on shows, they do work…
LRB: They pay for framing; they're expected to pay for everything.
FB: They don't get paid for a thing. We quickly realized that that was wrong. Everybody at Transformer Station gets paid. It's hopefully an advantage we've set for the rest of the city and also artists because artists gotta stop saying, "oh, yeah, sure, I'll do a show in the hallway of your bar leading to the bathroom and I'll put it up myself and…
LRB: and I'll pay for the framing and I'll take it home when it doesn't sell." (scoffs) "Paid in exposure."

> I would say the issues have had more of an impact on contemporary art so far, than contemporary art has had on the issues.

FB: Another something we learned I would say, we were buying work that we liked from dealers and then backing into ideas for shows based on what we had bought before. What really changed pretty fast is that we realized what was more fun, and kind of necessary, was for us to start with an idea and then go to artists and ask them to realize that idea, or artists came to us and said, "I want to do this show, would you do it with us." That whole process of working with artists to make the work—the show—possible has been really rewarding. And most of the additions to the collection in the last ten years have really been from those shows.

CAN: ***You said, when you first announced the idea of the Transformer Station, that you want the Cleveland Museum of Art to be the glue for the contemporary art scene in Cleveland. Do you feel that the Transformer Station has made that happen, or brought it closer?***
FB: Honestly, probably not. You know that's a big task. Did I actually say that? That was a dumb thing to say.
LRB: That'd be great if it were true.
FB: Maybe that was my idealism getting a little bit ahead of me.

The museum has been an awesome partner for this, absolutely, no doubt, and they've challenged us to up our game, and I think we've challenged them to up their game. But the Cleveland Museum of Art is always going to be an encyclopedic museum and contemporary art is a part of that offering, I hope always growing in importance for them, but that's never going to be their thing. The great thing about Transformer Station is it gives them another stage to play on with contemporary art, and another place, and I hope that'll be liberating for them. I say this with all affection, Cleveland Museum of Art is always going to be based in art history, and that's going to inform how they present the art of today. But it begins with the historic collection; it does not begin with contemporary art.

CAN: ***I think it might have been Laura who said that the impact of the arts has been underestimated, so I wanted to talk about the impact of the Transformer Station through two lenses—first, the surrounding neighborhood, which we talked a little bit about, but also Trump and Black Lives Matter and a lot of things that happened in [the decade that you ran the space]. Can you talk about how you feel contemporary art has intersected with that?***
LRB: The racial portion of the whole thing has significantly changed the way museums view art, approach artists, collect art, show art. Our mix is significantly—it's changed in terms of balance, in terms of artists, everything I just mentioned.
FB: It's obviously been an historical time to be operating a cultural institution, between the pandemic and Black Lives Matter. It's been an eye-opening experience.
LRB: It should be. It should be.
FB: It's challenged us to rise to the occasion. Not just with the artists

Laura Ruth Bidwell and Fred Bidwell. Photo courtesy of Laura Ruth Bidwell.

that we show and the artists that we work with, but also the people we hire, the people that we try to attract.

Two years after we opened Transformer Station, we physically moved [to an apartment] a block away. There's nothing like actually moving to the middle of Cleveland to realize palpably that, yeah, this is a Black majority city, we're the minority here. With that realization comes a real obligation to listen, to learn, and to change.

One thing that's been disappointing and, you know, there are forces at work that are tectonic and origins that go back 400 years, but the south side of the Shoreway part of this neighborhood—yeah super-gentrified and "hipster" and "cool," but right across the highway is Lakeview Estates and Lakeview Tower, and a few blocks away is Riverview (all public housing complexes for lower income residents). We haven't cracked the code, and I don't know anyone else who has, to let the people—especially people of color in the neighborhood that are so close by—know that Transformer Station's for them. It's free, we want everyone to be there. But, you know, there are all kinds of signals contradicting that.

LRB: [The idea that] "it's not for me. Museums are not for me." We don't know how to fix that.

FB: [Urban designer] David Jurca, who designed some of the outdoor amenities in our front yard, which has become sort of the town square of the neighborhood, brought a group of people from Lakeview on a walking tour of the neighborhood just to get a sense of "what do you see, what do you feel when you're here." And, number one, nobody had any idea it was a museum or had any idea what they might see there, or had a clue that it might be actually available to them, to them. There's lots of work to be done there.

CAN: ***It's very interesting how you took this question because I actually meant almost the opposite. I was asking, "do you feel that contemporary art has had an impact on these issues," and the way you answered was more about how the issues have had an impact on how you present contemporary art. So, do you, do you feel that there's been an impact?***

FB: It's interesting the way you phrased that because I would say the issues have had more of an impact on contemporary art so far, than contemporary art has had on the issues. But I firmly believe contemporary art does bring people together, it does allow people to have conversations, to think about issues in different ways that bring people together. I still firmly believe in the power of contemporary art to do that. Whether it's lived up to its potential or not—I don't think so. I think it has that power.

But it's like a tree falling in the forest—if no one is there to hear it, does it make a sound? And that's a bit of the problem.

FINDING WARHOL

After it was lost for six decades, a Cleveland-based filmmaker has resurrected one of the pop king's earliest and most obscure films.

by Erin O'Brien

On a Tuesday evening in March 1964, two New York police detectives stormed into the New Bowery Theater in the city's Lower East Side and seized a number of items, including reels of an avant-garde film, *Flaming Creatures*. Produced the previous year by experimental film pioneer Jack Smith, the forty-minute effort included nudity, transsexuality, and sexual situations. Just two months earlier, the edgy content moved organizers of the Knokke Experimental Film Festival (Knokke, Belgium) to block inclusion of *Flaming Creatures* in the lineup when they deemed it too obscene to screen under Belgian law. One of the jurists from America, Jonas Mekas, quit the proceedings over the decision.

Back in the States, *Flaming Creatures* had a few showings before coppers shut it down on that fateful March night and arrested a handful of organizers, including Mekas. (His sixty-day sentence was suspended, and the district attorney apologized for the whole incident some fifty years later.) While the authorities seized that copy of *Flaming Creatures*, the footage survived and the film is available online.

Officials also confiscated some projection equipment and another reel of film, a short titled *Andy Warhol Films Jack Smith Filming Normal Love*. It was just a few minutes long and featured—wait for it—Warhol filming Smith while he was at work on yet another of his most famous efforts, *Normal Love*, a 200-minute film that's considered to be unfinished.

But that bit of Warhol footage, which its maker dubbed a "newsreel," was the *only* known copy. Hence, when you dig into online writings about it, the short film is consistently labeled as lost.

Enter Bruce Checefsky.

"I called the New York police," says the Cleveland-based artist about trying to unearth Warhol's original footage seized more than sixty years ago. "They were like: 'You gotta be kidding me! Get outta here!' They just basically laughed and hung up." So the film was gone, but that only fired up the unique filmmaker.

"I had been thinking of Warhol for years. I love his films," says Checefsky. And when he discovered there was a missing newsreel amid his body of work, "that piqued my curiosity," he recalls. "So then I just dug in."

Andy Warhol Films Jack Smith Filming Normal Love centers around a scene near the end of *Normal Love* in which scantily-clad cast members dance on a giant birthday cake (designed by Claes Oldenburg of Cleveland's Free Stamp fame), while a furtive mummy lurks. Smith filmed it in a wooded area in Old Lyme, Connecticut, in August 1963.

"I believe Warhol got one box of film, loaded it in the [Bolex] camera and, shot," says Checefsky. "That 100 feet is equal to three minutes. He didn't edit it. He didn't splice another piece together. It was a one-time thing for him."

Checefsky continues: "I'd also speculate that, like in the rest of his films, he probably set it on a tripod or held the camera and he didn't move. He just let whatever was going to happen in front of him happen, and he watched Jack Smith film this dance scene on top of a birthday cake."

The challenge before Checefsky was crystal clear: It was time to resurrect this bit of art history with a remake.

He'd need a location, one with plenty of trees and seclusion, so he contacted old friends Wes and Missy Cochran, who are also enthusiastic collectors of American art, including an impressive Warhol collection that has been featured in the Cleveland Institute of Art's Reinberger Galleries. The Cochrans live on a 400-acre pine tree farm in LaGrange, Georgia, where the October weather would look a lot like the summer in Connecticut.

"We were running out of time," notes Checefsky, adding he wanted to wrap filming before 2022 came to an end.

While there were worries about properly casting the film, on the day of the shoot plenty of participants bellied up. Cast members included two grooms who had married just the day before, a handful of their wedding guests, a local physician, his wife, and a merry assortment of others.

Witch's Cradle, film still, 2015. Courtesy of Bruce Checefsky.

"There were about forty people," recalls Wes Cochran. "A lot of them were friends of ours."

One cast member, however, deserves special note. Sean Watterson (one of the film's executive producers and proprietor of Happy Dog) flew down for the filming at Checefsky's urging. "He said, 'you should come on down,'" recalls Watterson. "I kicked it around for a while and I said, 'I'll come down as long as I'm not in [the film]. I'll do anything to help you out as long as I'm not in it.'"

Famous last words.

Watterson ended up playing the mummy, which, however fittingly, had originally been played by Velvet Underground drummer Angus MacLise.

"That was quite a chore wrapping him up," recalls Wes.

Indeed. "I've got a lot of surface area," noted Watterson during costuming.

Getting wrapped was just the beginning. Whenever he moved, the strips would loosen. "There's a reason mummies are not the fastest monsters in the monsterverse," notes Watterson, adding he was glad to be slowly prowling instead of dancing on a giant cake all day. "Thank god I'm the mummy," he recalls thinking on the set. "Everybody up there must be dead tired."

Perhaps, but in a good way. "When I was told I was going to dress in drag and dance on a birthday cake, I just went with it," reported cast member Dr. C.J. Tumambing. "It was actually quite fun."

"People started showing up and they were really into it," notes Checefsky. "That was a great surprise. They were just stoked for it."

Doctor Hypnison, or The Technique For Living, actor Bruce Checefsky, film still, 2021.

And hungry. "We had a big pot of chili," says Cochran, adding that potato soup and sliders rounded out the menu. "By the time filming was over, all that food disappeared. I was amazed." The weather cooperated as well, and the resulting footage shimmers with its own ebullience.

"It was just like magic," says Cochran.

The Unexpected Collectors

Wes and Missy Cochran are anything but your run-of-the-mill art advocates. Both retired, Wes was a stone mason and Missy was a school teacher. In more than thirty years of collecting, they've amassed a staggering body of more than 400 prints featuring Warhol, Picasso, Lichtenstein, Christo, Chagall and too many others to list. The couple's African American collection, which will be featured in a show at the Akron Museum of Art in November 2023, includes work by iconic artists such as Charles Alston, Jacob Lawrence, Sam Gilliam, and Cleveland's own Reverend Albert Wagner among others.

The effort is at once a stark artistic departure for Checefsky and a completely fitting endeavor.

His work includes photography, writing, and a filmmaking career that launched in 2001 with the remake of a 1930 experimental film, *Pharmacy*. Originally produced by the Warsaw-based husband-wife team Stefan and Franciszka Themerson, the film had gained notoriety by 1932, but was lost during World War II.

"The whole Nazi thing was just to destroy culture, just to wipe the Jews off the face of the earth," says Checefsky. "There's no footage left," he adds of the original *Pharmacy* film, "but there were stills."

Checefsky travelled to Budapest to remake the film and worked with two "very talented women from Amsterdam" as they labored and smoked cigars. The resulting film garnered international attention, with screenings as recent as last May at the Cinemateque Vancouver and last October at the National Gallery of Art in Washington. "It's been a great run," notes Checefsky of *Pharmacy's* success.

For the next twenty years, Checefsky focused on works from the 1920s through '40s that had been lost, destroyed, or conceived/scripted, but never made. "A lot of these films are very dark, and have kind of a surrealist dreamlike quality," he says.

That's an apt description of *A Woman and Circles*, which was based on a script by Polish poet Jan Brzękowski and published in 1930 but never committed to film. Checefsky's 2004 interpretation immerses the viewer in a black-and-white dream where a woman waxes raven-like and human heads serve as planets. In *Witch's Cradle*,

Andy Warhol Films Jack Smith Filming Normal Love, cake scene, film still, 2023.

a children's rope-trick game turns dangerous, then a mysterious woman ponders a never-ending question that circles a pentagram. Checefsky's 2015 film is an interpretation of a 1943 effort by filmmaker Maya Deren and painter Marcel Duchamp. The original is considered unfinished/lost.

Surreal dreaminess notwithstanding, the backstories to his films can be deeply challenging. Case in point, Franco-Serbian writer and poet Salomon Monny de Boully never produced *Doctor Hypnison, or the Technique of Living*, but Checefsky's 2021 version includes cameos by a Cleveland Guardian and the Goodyear blimp. Fun local details, sure, but they don't erase the trials of de Boully's life, which include the death of his parents in a Nazi concentration camp. After the film screened online at the Walker amid the pandemic, Checefsky was ready for a change of course.

"I just needed something a little lighter," he recalls, and so he immersed himself in the Warhol project.

"Warhol was all about appropriation; appropriation is the ultimate form of flattery," says arts advocate Mark Smith. "I think Warhol would approve."

Smith should know. He's been a Cleveland Institute of Art board member for more than five years and his involvement with the Cleveland International Film Festival spans twenty years, including stints as board president and trustee (current). Along with wife Janet, he's also an executive producer of *Andy Warhol Films Jack Smith Filming Normal Love*, as well as a supporter of Checefsky's work from the beginning—he was in Budapest with the filmmaker during the making of *Pharmacy*, for which he was also a producer.

"When I got there, my job was mostly to keep the crew and filmmakers stocked with coffee and cigars," recalls Smith. "It was a very important job," he says, laughing, then notes the film's enduring international success. "It's a pretty significant little piece of art." He has high hopes for the Warhol remake as well. "I'd love to see this film take off with a life of its own."

Based on the raucous backstory, Checefsky's interpretation of *Andy Warhol Films Jack Smith Filming Normal Love* is already brimming with life. It's also full of something we cannot get enough of these days.

"I wanted to make a film that was fun," says Checefsky. "I've wanted to make a comedy for years. This isn't exactly a comedy, but it's light. I feel like it's what I need, and what other people need as well. It's fun. It's joy," he says.

"That's kind of what Warhol was about, a celebration of life in a lot of ways."

As of press time, Checefsky was working on scheduling screenings of *Andy Warhol Films Jack Smith Filming Normal Love* at Cleveland Cinematheque, the Wexner Center in Columbus, and in LaGrange, Georgia. He's also submitted the film to the Cleveland International Film Festival and the Tribeca Film Festival in New York City.

CREDITS: *Andy Warhol Films Jack Smith Filming Normal Love*

EXECUTIVE PRODUCERS: Mark K. and Janet Rosel Smith, Sean A. Watterson

PRODUCERS: Wesley and Missy Cochran, Tina Cassara, Bruce Checefsky

ASSOCIATE PRODUCERS: Lizabeth and Chloe Greer, Paul Perrotti

CAST: Veronica Anderson, Anna Byrd, Ashley Desensi, Rachel Farren, Robin Jacobs, Henry Jacobs, Zoe Potts, Genasis Jeziorski, Rebecca McBride, Dalton Newbend, Joshua Newbend, Pamela Rawden, Joyce Han Soto, Amber Stidham, Jessie Thompson, Lacy Tumambing, C.J. Tumambing, and Sean Watterson

CINEMATOGRAPHY AND EDITING: Hal Jacobs, HJacobsCreative; Joe Boris, Boris Photography

MUSIC: Lashawn "Jayy Hopp" Hopson, guitar; Nick Mayfield, bass; Henry Jacobs, drums

SET DESIGN: Gus Morgan, Jerry Bartlett, Tommy Freeman

SPECIAL THANKS: Terry Oliver, Three Points Paint; Maggie McDonald, Pure Life House of Music

EMPOWERED & ARMED: HIJACKING THE FEMALE NARRATIVE

Leigh Brooklyn at Mansfield Art Center

by Jo Steigerwald

ABOVE: Leigh Brooklyn, Rebel. FACING PAGE: Leigh Brooklyn's Pieta (oil on linen, 72 X 48 inches, 2022), was exhibited in CAN Triennial 2022: You Are Here. Brooklyn is winner of the Mansfield Art Center CAN Triennial Exhibition Prize.

Leigh Brooklyn, Silence.

Sit you down and take note: powerful women surround us, in alleys and backyards, dystopian landscapes and under gentle night skies. You just have to know where and how to look.

Leigh Brooklyn's *Battle Scars: The New Protagonist*, at Mansfield Art Center from March 19 to April 16, reveals an army of women warriors. Works range from hyper-realistic portraits in oil—some over six feet tall—to detailed, intricately-rendered drawings, and agitprop street art posters and graffitied grenades. Brooklyn was the winner of the Mansfield Art Center's CAN Triennial 2022 Exhibition Prize.

"After going through a personal upheaval at the end of 2019, I needed to surround myself with strong women. So, I set out to build this sort of army," says Brooklyn. "One soldier at a time, I am creating a female militia to unite, overcome, uplift and fight for ourselves and each other. This army of diverse women are survivors who will overcome all battles, together and alone."

Leigh Brooklyn, Love Bomb, hand painted grenade, 3.5 X 2.5 X 2.5 inches.

Brooklyn enlisted friends and friends of friends to dress as soldiers, photographed them in different abandoned areas in Lorain and Cleveland, and used these as references for her paintings, drawings, and sculptures. The existing street art in these locations—graffiti, signage, trash—also appears in these works.

Running through *Battle Scars* and Brooklyn's work is an omnipresent military. Brooklyn traces her family's military involvement back to the Civil War; her father, grandfather, and uncles are veterans, and her brother currently serves. Family vacations centered around visiting historic battlefields, and military uniforms, medals, and weapons were considered heirlooms.

Although inspired by a personal need, Brooklyn's army reaches beyond the personal to recast the role of woman as artistic subject, and to comment on inequity and violence in our world.

"I initially created this to help myself through what I was dealing with but it's also been very healing for other women," says Brooklyn. "It lets them feel heard. During the photoshoots when I'd dress the women like soldiers, they'd stand taller; a couple got emotional at times. It was very empowering. I've also had other women come up to me at shows or email me saying how the messaging has helped them."

Brooklyn's women are an antidote to the passively-sweet imagery that is ubiquitous from high art to pop culture. Her figures look either directly or down at the viewer with fearless gazes, with bodies that are solid flesh, lovingly rendered.

"In the arts, there is the passive female nude there for the male gaze," says Brooklyn. "The women I know aren't just laying around—I wanted to show the strength of these women. I want you to look at them, see their strength, and let them show how they want to be seen—not how they have been told to show themselves."

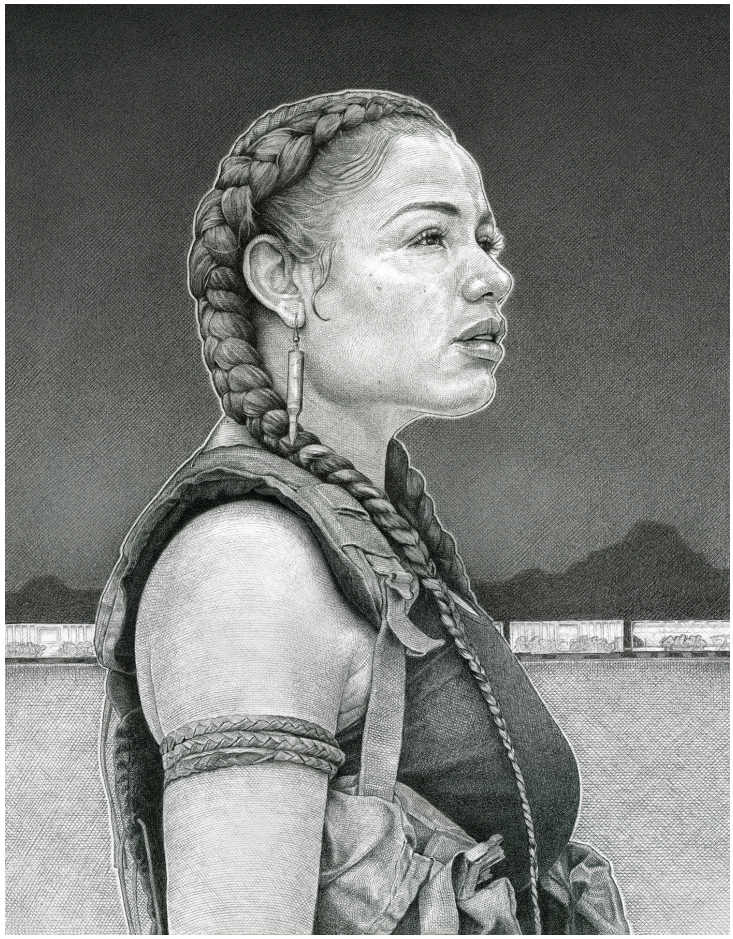
Coupled with empowerment is Brooklyn's use of her work as commentary and activism. American Portrait began with a friend modeling her Tank Girl cosplay outfit in her suburban backyard, holding a toy gun. "Her boyfriend brought out his real gun to use," says Brooklyn. "That immediately changed things, and I saw the possibility to make the painting a way to talk about mass shootings."

The painting's details speak to this larger agenda: the target on the woman's shirt, pins listing mass shootings, messages scratched onto the gun, and a pile of slumped memorial stuffed animals at the warrior's feet in the foreground.

In New Beginnings, the intricate lines of a black-and-white illustration feature Tyra Patterson, wrongfully imprisoned for 23 years for a murder and robbery she did not commit. Patterson, now released, works for the Ohio Justice & Policy Center as a community outreach strategy specialist and is collaborating with award-winning director Laurence Mathieu-Léger on a feature-length documentary.

Brooklyn has long worked in the intersection where the grit of daily life meets the demands of art. Inspired by the work of forensic artists who helped solve a missing person's case, she earned her degree in biomedical illustration from the Cleveland Institute of Art in 2011, and worked at several hospitals, museums, and research facilities. Brooklyn then traveled extensively as a street photographer, spending time in Los Angeles' Skid Row, where she listened to the stories of the people living on the streets as she created their portraits.

In 2019, Brooklyn returned to her artistic roots of figurative drawing and oil painting. At the same time, she began working with a sculptor to learn clay and bronze casting processes, and took classes in welding and fabrication techniques to earn a lifetime certification in 3G MIG welding in 2021.



Leigh Brooklyn, New Beginnings.

Her interest in and respect for people and voices often overlooked—people of color, transgender people, those who are homeless—power her art into activism. It was this combination that made an impact on George Whitten, executive director of the Mansfield Art Center, when he saw Brooklyn's Pieta during the 2022 CAN Triennial.

"The stormy background and overpowering message of this piece hit me when I first saw it from the entrance, fifty feet away," recalls Whitten. "The quality and skill of her work were certainly there, but I was just mesmerized by its message."

Battle Scars: The New Protagonist has grown out of a dialog between the Mansfield Art Center and Brooklyn, who is creating a number of pieces specifically for this show. Thematically, the show acts as an artistic archive for current events and represents women as empowered leaders.

In addition to figurative paintings and drawings, the show features sculpture and street art. Her Love Bomb ready-mades are dummy grenades graffitied with text; their name refers to the practice of lavishing affection on someone in order to manipulate them. A selection of propaganda-style posters declare support for the "Women's Militia," and were originally produced as a series of stickers and posters posted in public settings.

Brooklyn has won a variety of awards since 2004. Most recently, she was a winner in the international 2020 Boynes Emerging Artist Awards, Melbourne, Australia, and placed among the top illustrators in the American Illustration Awards in 2022. Her work has been exhibited in the Asian Art Museum of San Francisco, the Medici Museum of Art (Warren, Ohio), the Makeshift Museum, the US Capitol Building and Corcoran Gallery of Art, and the Diane von Furstenberg Studio, along with many national galleries and international art fairs.

"Brooklyn's work covers the injustices and inequities of the world," says Whitten. "She has a keen sense of how to connect the dots between the appearance of the work and its emotional interpretation. Her message is leading chest out, standing proud."

Battle Scars includes a silent auction of one of the love bombs, with proceeds going to The Women's Fund of Central Ohio, an organization that invests in women and girls through trust-based grant making, groundbreaking research, and intersectional advocacy (womensfundcentralohio.org).

As she notes in her artist statement for the exhibition, Brooklyn aspires to empower the observers of her work to have a greater understanding of the shared humanity in all of us. "Feminism isn't about making women stronger. Women are already strong. It's about changing the way the world perceives that strength." - G. D. Anderson

JAY WORKIN' ON THE NEXT GENERATION OF DESIGNERS

interview by jimi izrael, MFA

Jamal Collins, AKA Jay Workin', at Fresh Fest 2022. Photo courtesy of Imago Dei Creative Labs.

Jay Workin' is a designer and creative media consultant from East Cleveland known for his work at the Boys & Girls Clubs of America and elsewhere. He has been extensively covered by local news for his endeavors and for staying connected and engaged by using social media to turn young people on to design and the opportunities that lie therein. We talk about designers versus artists, AI putting designers out of work, and the blueprint for getting your young designer started.

JIMI IZRAEL: ***You know what? I feel like Andy Warhol was a designer, making you think he was doing some artful shit versus, like, say, a Keith Haring. Andy Warhol made you believe that he was doing art by just embellishing different kinds of conventional pop-culture design.***

JAY WORKIN': Yeah, I feel like everybody starts off as an artist already anyway, intuitively by using crayons and watercolors and things like that. A designer is more of a technical problem solver.

JI: ***You're mainly known for your ability to work with young people. How do you pull out the inner designer of a young person?***
JW: I don't think you can. I guess you could just give them the tools, and they have to pull them out of themselves. Everybody's not gonna make it. That's one of the things I had to come to grips with. I used to be heavy on that; I am, like, really trying to pull 'em out. I think they are already designers. You're just giving them exposure to it that this does exist and that you can't do it, and then you gotta see if they gonna do it or not.

Jamal Collins at Fresh Fest 2022. Photo courtesy of Imago Dei Creative Labs.

JI: *So you're not working with kids now?*
JW: It's like off and on. I'm a contractor, so I'm not, uh, continually working with kids all the time. I'm more like a consultant, and with the Creative Kids Group, that's specifically centered around the young kids, getting into introducing them and giving them some awareness to, of the arts. I did some programming with Saint Luke's Foundation and I did some programming with Harvey Rice Wraparound School. I'm working with PNC Fairfax Connection, and I have classes open for kids on Thursdays, and Saturdays, but most of that demographic has been older people.

I did some programming with King Kennedy Boys & Girls Club in that Central area. I'm not as consistent as I was with the Boys & Girls Club, but I still work with them. Also, I speak at colleges. I'm able to talk to all of different ages and different ranges.

JI: *Have any, have any of your young students gone on to become designers?*
JW: Uh, not yet.

JI: *In a working-class town like Cleveland, how do you convince young people that you're giving them a skill they can eat off?*
JW: I show it to them. I actually pull up some salaries and say, "look, this is, this is what you can make." I had designer Aaron Sechrist (aka OKPants) come in there and have him talk to them, and I'll brief them before he comes in and say, "make sure y'all ask him how much he charges."

One of the things I think is that I really don't hold back no punches when I talk to kids. I speak, I guess I don't know if it's because I'm a father or because I don't hold back on anything. I give the real hardcore truth on every level, from college to graduation to working with a racist manager, if you got that situation.

JI: *So, I'm thinking I wanna become a designer, but then I got AI over here putting designers outta business. The AI work looks amazing. How does the designer save himself?*
JW: What do you mean?

JI: *I mean, with all this other stuff going on with Canva and AI.*
JW: The answer is to package up your intellect. You can't replicate that. So you gotta be smart. You gotta be intellectual, like on a higher level, like really understanding how to build something and use it to be able to work in. I think that's the key. Like, we are all unique individuals. We all got our own type of, um, uniqueness about us is really able to capture that uniqueness and be able to tell it and be able to showcase the world and find your place in it, bringing the market to you. If they got that question or they need help with something, you know, I'm here to do that, and maybe my website don't say that, but thankfully we got ChatGPT, and I'm gonna fix it.

JI: *ChatGPT gonna put ME outta business. (laughs) So, pretend I got, like, an eleven-year-old son and one thousand dollars in my pocket. What do I buy him to get him started? Give me the blueprint.*
JW: You get him a refurbished MacBook Pro. If they have an iPad, he could contact the Apple Pencil; they could do all their dirt on there like that too.

JI: *What's up in 2023 for you?*
JW: Probably like a five-hour lecture series on personal branding, creating content, marketing yourself, and being a visionary creative. Working with East Cleveland Loiter project. Doing some more with that, my man, activist Ismail Samma. I'm creating some content for the Lead Safe initiative. I'm still plugging away at PNC Fairfax Connection—there on Thursdays from 11 am to 1 pm, and Saturdays, I'm there from 11 to 1, too, talking a lot of like strategy. I think I've been in the game long enough. I saw what was missing, and I think once you kind of can identify yourself and package up your intellect and you won't be able to be outworked by AI.

JI: *The Loiter project is an East Cleveland community building program that includes an arts and culture component that you steward—is that fair to say?*
JW: Yeah, we got a marketplace, we got the arts and culture spots, we got farms and we are working on sanctuary homes.

JI: *What are you doing exactly for the Lead Safe initiative?*
JW: I work directly with the CEO and I'm, like, part of the marketing team. Storytelling as far as any videos, any pictures of anything that's going on with the last day. Some external stuff, some internal, some stuff you might see maybe on the website and stuff coming out soon. I work as a consultant bro, like doing podcasts, video, video editing and all that stuff. So that's kind of one of my many hats.

THE ABCs OF REDISCOVERY

A new ARTneo exhibit curated by Cleveland students will feature original illustrations from *The Sweet and Sour Animal Book*, by Langston Hughes and Elmer Brown

by Michael Gill

Logan Fribley, a seventeen-year-old high school student from South Euclid, was signing up last summer for the Cleveland Museum of Art's Currently Under Curation (CUC) program, when he recognized the subject matter he and other students would work with this year. It had something in common with a book he has had at home since he was a child: *The Sweet and Sour Animal Book*, an abecedary by Langston Hughes. The preeminent African American writer's collection of 26 short poems makes its way through the alphabet one animal at a time, letter by letter. Fribley remembers that his favorite was the letter C, for Camel.

The Cleveland Museum of Art program Logan was signing up for—Currently Under Curation—exposes high school students to the process of curating art exhibits in a museum context. Each year the students have a curatorial project, culminating with an exhibit in a public space. In 2022 for example, the class curated exhibitions as part of CAN Triennial at Artists Archives of the Western Reserve, The Sculpture Center, and Cleveland Institute of Art. This year, their project has a bit of historic intrigue: they are working with Hughes' alphabet poems. But the images that will go with the text, in this case, have been tucked away in storage, never published. In fact, very few people have ever seen them.

The version of *The Sweet and Sour Animal Book* that is familiar to Logan Fribley was published in 1994 by Oxford University Press, after Nancy Toff—Oxford's executive editor for children's and young-adult books—discovered Hughes' manuscript among his papers at the Beinecke Rare Book and Manuscript Library at Yale University. In an article in the journal *Education Week*, Toff supposed that after Hughes tried for twenty years to get the book published, it was "stuck back in a drawer" and forgotten.

She recognized the treasure for what it was, organized illustration by first, second, and third grade students of Harlem School of the Arts in New York, and brought it into the world under the aegis of the famous publishing house. That's the book Logan Fribley knew.

The images he and the other CUC students are working with, though, were actually the ones familiar to Langston Hughes. They were created by Cleveland artist Elmer Brown, who collaborated with Hughes on what must have been among the first picture books for children created by an African American writer and artist. Hughes and Brown were friends, having met at Karamu House where Brown worked as a set designer.

Elmer Brown was an important artist in Cleveland. Born in Pittsburgh, and having attended school in Columbus, he moved here in 1929 and studied with Paul Travis at the Cleveland School of Art. He got involved at Karamu House in his early twenties, and there he befriended Hughes. As his career advanced, Brown created several WPA murals, including one for the City Club of Cleveland and two for the Valleyview Homes public housing project, which—when that building was razed—were removed, restored, and re-installed at Cleveland State University. The City Club mural has been moved with the organization more than once, and also restored. Brown exhibited several times in the Cleveland Museum of Art's *May Show*. He became the first African American artist at American Greetings, and worked there for eighteen years.

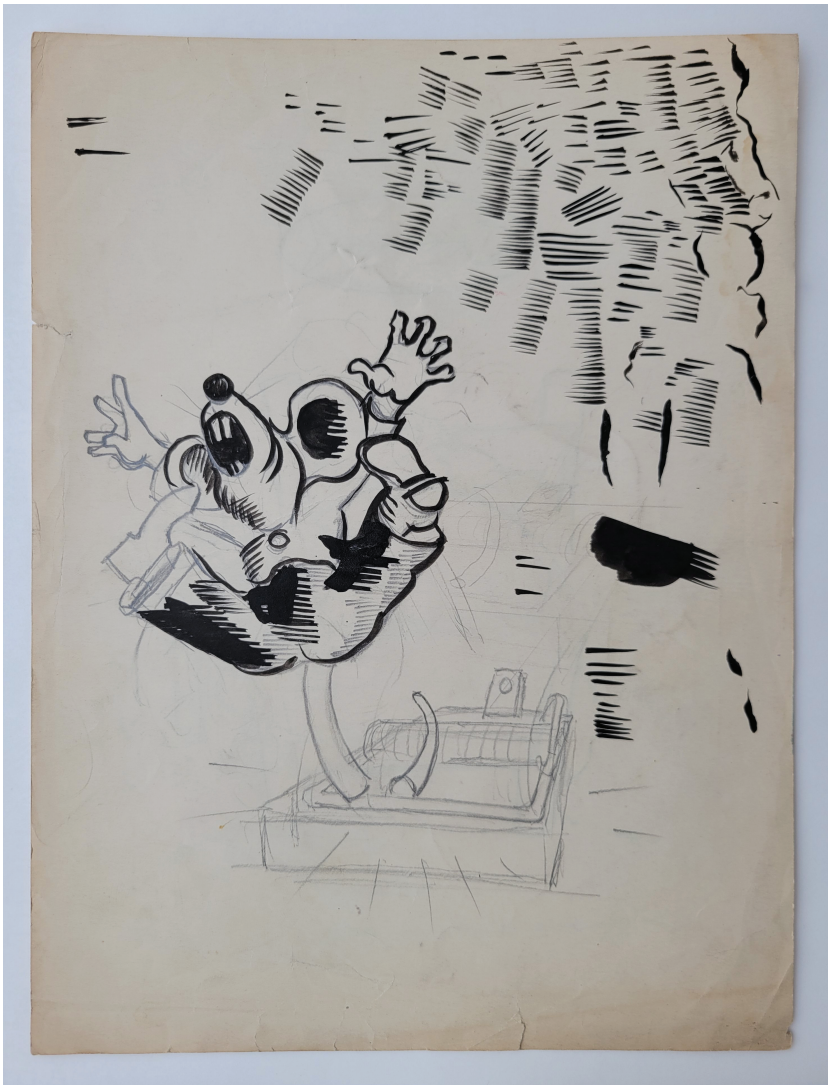
> There was a camel
> Who had two humps.
> He thought in his youth
> They were wisdom bumps.
> Then he learned
> They were nothing but humps—
> And ever since he's
> Been in the dumps.

Despite the prominence of both the poet and the artist, their twenty-year effort to get *The Sweet and Sour Animal Book* published ultimately did not succeed.

"If you think about who was running publishing then and who the audience was—not a black audience—it's not surprising," Toff told *Education Week*.

While the 1994 book brought Hughes' poems out of obscurity, the original art by Elmer Brown was left to languish. Sabine Kretzschmar, who manages the Cleveland Museum of Art's education collection and leads the CUC program, says there is a complete set of the watercolors at Emory University, but they have not been published, and the collaboration between Hughes and Brown remains largely unknown.

That's where Langston Hughes' connection to Cleveland comes in. Hughes died in 1967, and Elmer Brown died in 1971. But a trove of Elmer Brown's work—including a mimeograph copy of Hughes' poem and some of the animal watercolors Brown had created for it—were donated by Brown's wife, Anna Brown, to the organization that became ARTneo. Anna Brown died in 1985.



Images by Elmer W. Brown (American, 1909-1971). PRECEDING PAGE: Mrs. Snake Bothered, crayon, graphite, pen and ink on paper. ABOVE: Old Papa Rat Caught in a Trap, graphite, pen and ink on paper. FACING PAGE: Polly Wants a Cracker, watercolor, graphite, pen and ink on paper. All gifts of Anna V. Brown, ARTneo Collection.

Staff at ARTneo had been aware of the collaboration by Hughes and Brown for years through the existence of those papers, and the organization has long held the dream of creating an exhibition—at least since the pre-pandemic tenure of former curator Christopher Richards, who discussed such a project with his friend Christopher Busta-Peck. They were excited about the prospect, but didn't bring it to fruition, and then the pandemic intervened.

But in addition to leading the Currently Under Curation program, Sabine Kretzschmar is also president of the board at ARTneo. Now that art programs have emerged from the pandemic lockdown, that connection is a unique opportunity for the students to create an exhibit at ARTneo this spring.

The exhibit will have a well-placed preview as a pop-up installation at Kent State University's Virginia Hamilton Conference on Multicultural Literature for Youth, April 28 at the KSU Design Innovation Hub. The conference is the longest-running event in the United States focused on multicultural literature for children and young adults.

Kretzschmar says curating this exhibit differs from last year's CAN Triennial exhibitions in that *The Sweet and Sour Animal Book Exhibition* is a historic show. "Actually, it is in some ways like what [the CUC students] think a museum is, or should be. They want to know more about the life of Langston Hughes and the life of Elmer Brown."

Kretzschmar says in addition to the poem and watercolors, ARTneo has some original pencil drawings, including preparatory drawings for [works] not in the Emory University set. There are also some letters from Hughes to Brown. Along with the original material, the exhibition will include some reproductions from the Emory University collection. Adjacent to the exhibition itself, the CUC fellows will also create a reading space, inviting the public to engage personally with the words and pictures. Installation and performance artist Susie Underwood will be working with the CUC fellows on the interpretive space.

In a sense, presenting Elmer Brown's watercolors and Langston Hughes' words together is validating the two men's artistic intent in a way that has never before been done: It was a collaboration between two friends—specifically, two Black men in the 1930s.

Logan Fribley says there was a nuance of the work that stuck out to him. "I feel like it is a different kind of ABC book. As a message, it seems all the animals have been misled a little bit, and they seem to get disappointed and kind of sad. I believe the bee was upset that he could not find honey. The monkey Jacko was upset when he ran out of peanuts. There was also a workhorse that was pulling a fire truck, and the fire fighters got a motorized truck, and the horse was kind of depressed. And I think humans can connect to that feeling. Maybe things don't always work out the way they are planned."

Kretzschmar adds that the students—who entered high school early in the pandemic lockdown, attending class from home via their computer screens—are especially enthusiastic. "The idea of working on something joyous and significant is really hitting these teens," she said.

Fribley adds, "the main thing that keeps coming up is that we want it to be an exhibit for everyone. We don't want adults to think this is just for kids. We want it to be relevant for everyone."

The Sweet and Sour Animal Book Exhibition, May 18–July 24
ARTneo, 78th Street Studios
1305 West 80th Street Suite 016
Cleveland, Ohio 44102

O. K.
Langston Hughes

try
Wash
Black

Second copy this.

BOB AND MARGO ROTH:

by Christopher Johnston

COLLECTING AHEAD OF THE CURVE

PRECEDING PAGES: The Roths' living room is graced by works of Pablo Picasso, Chuck Close, Annie Liebowitz, Roy Lichtenstein and many others. ABOVE: Margo Roth with artist Nick Cave and his work, Penny Catcher, at the opening of *Nick Cave: Forothermore*, at the Solomon R. Guggenheim Museum in New York. Penny Catcher is on loan from the Roth collection to the Guggenheim for the exhibition, which is on view until April 10, 2023.

On November 17 last year, Margo Roth and her granddaughter, Liza Namy, attended the opening night of *Nick Cave: Forothermore* at the Solomon R. Guggenheim Museum in New York. Open through April 10, 2023, the career-spanning retrospective of Cave's art honors his "lifelong commitment to creating space for those who feel marginalized by dominant society and culture."

"It was a lot of fun," Margo says of the opening night party. "We attended a private dinner afterward, and Nick was very charming, so that was exciting."

Margo attended the show because one of the featured pieces, Penny Catcher, resembling a life-sized marionette, is normally suspended in a corner of her living room. Unfortunately, she was unable to attend with her beloved husband and partner in art collecting, Bob Roth, who had died unexpectedly after a sudden illness in April of 2022.

The Museum of Contemporary Art Chicago had asked them to loan the dapper, dangling black-suited figure for *Forothermore*, which ran at MCA Chicago from May 14 to October 2, 2022, before moving to the Guggenheim. Chicagoan Cave started as a costume designer and choreographer and has crafted many theatrical pieces for parades and installations. Upon first seeing the piece, Margo found the controversial black-faced head with an exaggerated wide-open mouth—as if a target for an old arcade penny-tossing game—"intimidating."

"I knew that she didn't want it, and that was unusual for us to differ," Bob had said during an interview and tour of their remarkable collection several months before his death. He added that was the longest he ever took to purchase a piece of art from a New York art dealer, roughly a year.

"I was hoping they would lose it on the way," Margo kidded him. "We wanted one of his other pieces, but it was too tall to fit in that space."

"Actually, that was the first piece I can remember that ever happening, because we always have pretty much the same taste," Bob then clarified.

Today, after a rough year, Margo reveals that she is okay and still enjoying life with her family. "I miss Bob, and I am sad, but I am functioning, and I'm pretty independent," she says.

A year ago, during the tour of their home brimming with museum-quality pieces, Margo pointed out paintings and photographs by a range of renowned contemporary artists from Helen Frankenthaler, Roy Lichtenstein, and Pablo Picasso to Radcliff Bailey, Annie Leibovitz, and Carrie Mae Weems.

One of her favorites was a striking, resplendently-red image in the library by Irish photographer Richard Mosse, who spent time in the Democratic Republic of Congo to complete his commanding project *The Enclave*. The photos capture rebel fighters from different factions moving through the dense undergrowth of the eastern region of the country. From 2010 to 2014, Mosse employed an outdated military infrared film technology designed during World War II to reveal camouflaged elements concealed within the landscape.

"The infrared film makes all of the vegetation red so when you get up close you see all of the people in the photo, the rebels or the refugees fleeing from that conflict," she explained.

Margo also paused to admire a piece in their front hallway by El Anatsui, a Ghanaian sculptor who has gained international attention from his "bottle-top installations." He has people collect pop cans, beer cans, and bottle tops, and then he hammers them and creates framed sculptures, large and small. She stops to look at a trademark lenticular piece by Hank Willis Thomas, White Is Black, that hangs in their front hall. She then shifted her position several times to view the hologram-like work made from different stripes of text or images that change what it says depending on your viewpoint: Black imitates White, Black imitates Black, White imitates Black, and so on.

The Roths had lovingly, painstakingly adorned every wall, hallway, nook and cranny of their home with eye-catching, engaging art. The residence itself stands as a piece of historic, architectural art, built for Alfred Rankin, father-in-law of recent Cleveland Arts Prize winner Clara Rankin.

Cleveland artist Hildur Jonsson, who rarely gives interviews but was happy to talk about the Roths, who have known her for a couple decades and own two of her pieces, said at that time: "They are always so positive, pleasant, they're both just great human beings. I can't say enough positive things about them. They've just been so supportive of artists and the whole community."

Roughly a year before the Roths got married in 1964, Bob started collecting lithographs and prints. "We decided purchasing art is what we would do with our extra money instead of putting it in the bank," recalled Bob, who had recently retired as a pharmacist. "We bought a couple pieces a year, and after a certain period of time, you have a lot of art!"

The stairway is hung with works of Elizabeth Catlett, Andy Warhol, and many others.

One of the first pieces he had bought was an orange and green American flag by Jasper Johns, now adorning an upper hallway wall. It's one of the artist's iconic series in which, when you stare at the white dot in the center and then look at a white wall, your eyes see the real colors of the flag. The price tag was $50, but if he paid $100, the gallerist informed him, he could get a signed copy. Bob handed over the $100. Today, he then said with a wry smile, that signed copy is worth $15,000.

After about fifteen years, the couple chose to forgo prints and lithographs to focus on original contemporary artworks with a special interest in African American artists. They sold ten of their prints at Sotheby's and used the $100,000 they made to invest in $150,000 worth of unique pieces. They began to work with Joanne Cohen, who ran Progressive Insurance's regional artwork program for many years before directing the Cleveland Clinic Foundation's art program for nearly fifteen years. Currently, she consults with collectors through her art advisory business.

"The Roths were early adopters ahead of the curve," Cohen said prior to Bob's death. "They were acquiring prints by artists like Andy Warhol before many others in Cleveland. They collected in an immersive and exhaustive way, and they frequented arts institutions not just in Cleveland but nationally that enabled them to fuel their passion."

Over the years, they occasionally met Cohen in New York to visit galleries, including the Jack Shainman Gallery that has a focus on artists from Africa, East Asia, and North America.

"African American art is important to us," Bob had explained. "It's bold and exciting, it's underrepresented, and we enjoy it."

Dennis Barrie, PhD, vice president, experience design, Western Reserve Historical Society, considers the Roths two of his closest friends. He met them when he returned to Cleveland in September 1993 to direct the Rock & Roll Hall of Fame and Museum.

"Bob was one of the most astute collectors in the Cleveland area and had a very discerning eye," Barrie says. "He was willing to take risks on collecting African American artists pretty early on. Now there's a wave of interest in these creators, but he and Margo were willing to take the chance on artists like Nick Cave long before that."

In August 2019, Bob had opened the District Gallery at the Van Aken District in Shaker Heights with two partners: Karen Chaikin, his niece on Margo's side, and Richard Uria. The three had a combined fifty years of art-collecting experience. Uria had heard about the Roth's home gallery from a mutual friend and requested a tour. After viewing their splendid contemporary collection, Uria asked Bob if he was interested in selling some of their artworks in a new gallery.

"I said I have no interest in that whatsoever, and I just won't do it," Bob had told his friend. "I'm not an academic, and I don't like reading about things. I buy instinctively, and that's it. I'm not interested in what people think about the art."

However, Bob had thought the new Van Aken District would be an ideal location to place an art gallery, and it became a huge success and source of fun for the partners. Currently, District Gallery is in the process of relocating sometime this summer around the corner in Van Aken District to a larger space on Tuttle Road next to Nature's Oasis.

The Roths were also quite overjoyed to see young people and couples investing in art, just like they did early in their marriage. Their advice for fledgling collectors then was, no matter how trite it may sound, follow the old adage: Buy what you enjoy and enjoy it.

"It's an inexpensive way to collect something that might be valuable, but you should never hope for that," Bob had concluded. "You can't buy a piece and say, 'What will that be worth?' People ask that, but I think it's impossible to know. Just enjoy it."

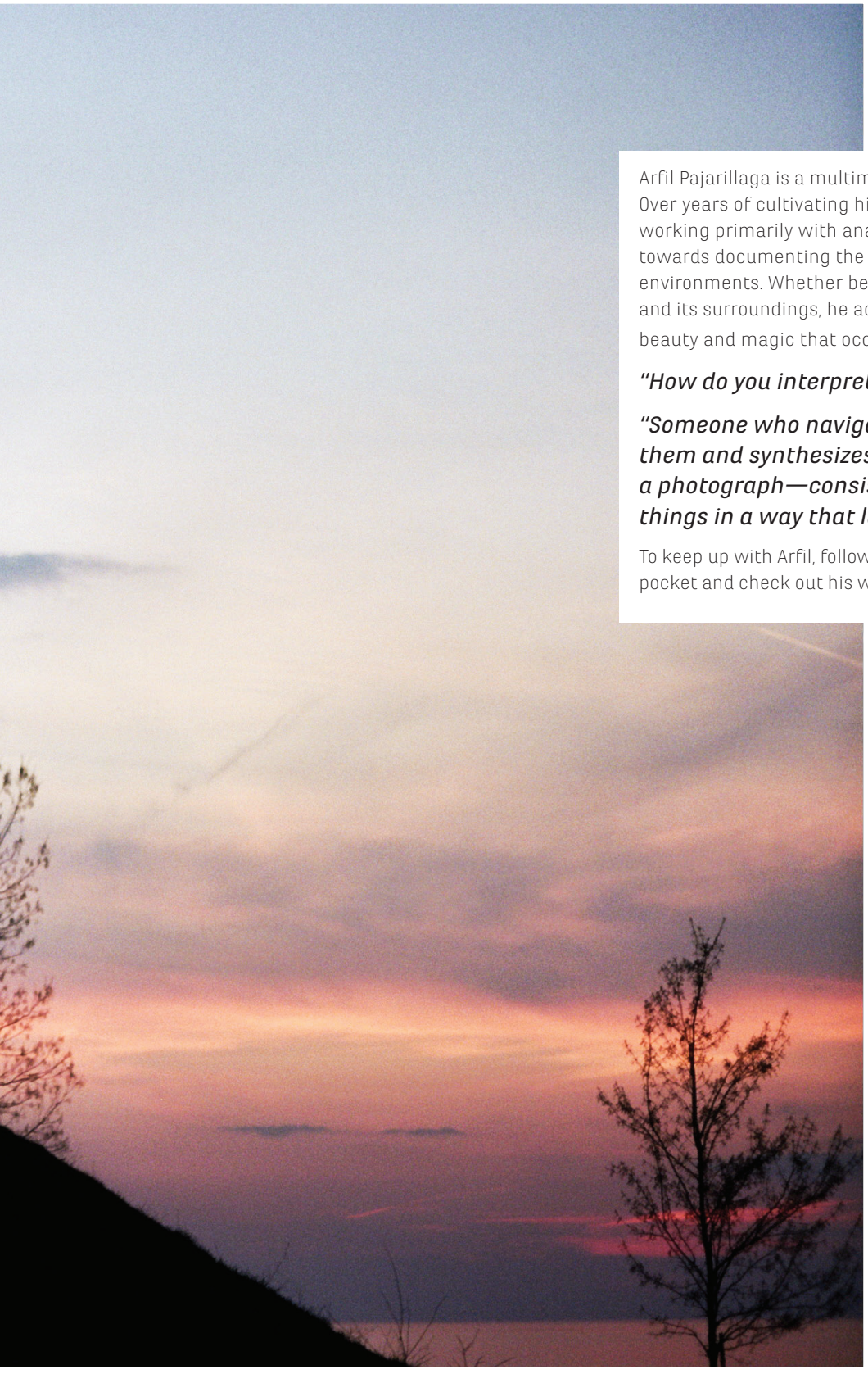
Sage advice from a great collector with Margo, and an affable, kind gentleman. May he rest in peace.

PHOTO

ARFIL PAJARILLAGA

POETS

STREET PHOTOGRAPHY CURATED BY AJA JOI GRANT



Arfil Pajarillaga is a multimedia artist based in Cleveland. Over years of cultivating his practice in photography, working primarily with analog processes, his work gravitates towards documenting the relationships that coexist within environments. Whether between people, or a subject in nature and its surroundings, he actively works to document the beauty and magic that occurs within everyday life.

"How do you interpret the title, Photo Poet?" *- Aja*

"Someone who navigates the world around them and synthesizes their surroundings into a photograph—consistently striving to capture things in a way that looks the way it feels." *- Arfil*

To keep up with Arfil, follow him on IG—Instagram.com/shallow_pocket and check out his website—arfilpajarillaga.com.

PHOTO

POETS

CONSOLIDATED AD

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HEDGE Gallery
Heights Arts
Kings & Queens of Art
Judson Smart Living Howson & Streeter Galleries
Morgan Art of Papermaking Conservatory
Praxis Fiber Workshop
Sam Roth Studio
Sankofa Fine Art Plus
The Sculpture Center
Stella's Art Gallery
Summit Artspace
Tremont
Valley Art Center
Waterloo Arts
WOLFS Gallery
YARDS Project Space
Zygote Press

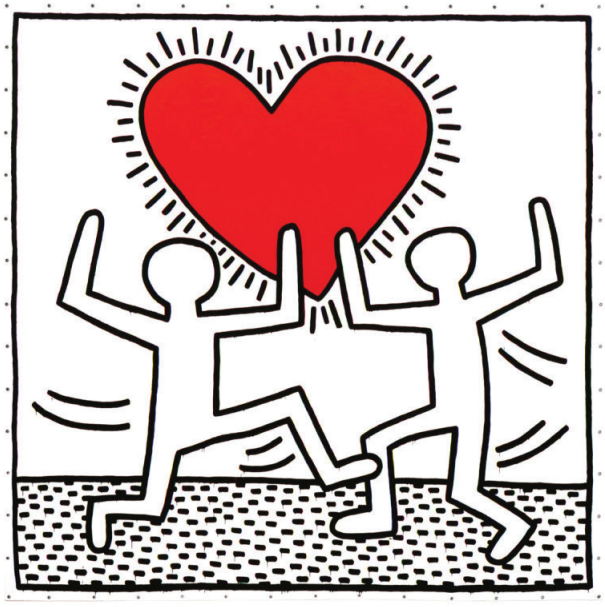
Galleries, museums and studios tell their own stories, in their own words, about their own exhibitions, projects, and opportunities.

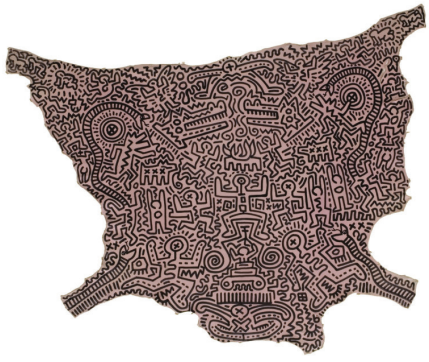
Through Member Reports, CAN amplifies the voices of the region's art presenters by providing this platform for news from the source.

MEMBERS REPORT

Keith Haring: Against All Odds

by Jeff Katzin, PhD, Associate Curator





Works of Keith Haring. BOTTOM LEFT: Collaboration with LA II, Untitled, acrylic and ink on fiberboard, 11.75 X 23.375 X .75 inches, 1982. TOP LEFT: Untitled, acrylic on vinyl tarpaulin, 180 X 180 inches, 1982. TOP RIGHT: Untitled (Against All Odds), sumi ink and gouache on handmade linen paper, 25 X 30 inches, 1989. BOTTOM RIGHT: Untitled, ink on leather, 35 X 42 inches, 1984. All images courtesy of Akron Art Museum, from the collection of the Rubell Museum. © The Keith Haring Foundation.

Keith Haring's vibrant and energetic art has always grabbed attention. He first developed his signature style of lively linework in the early 1980s while making thousands of chalk drawings in the New York City subway. Working in graffiti not only resulted in exciting images, but also functioned as public performance, and Haring had an unfailing ability to draw a crowd. As his fame expanded so did his work. He was invited to create murals in cities around the world, and he made these projects collaborative by working with local youth. To make his art still more accessible, Haring opened his Pop Shop, selling shirts, posters, and other items to break down barriers between fine art and broaden audiences. Now, over thirty years after the artist's untimely death from AIDS-related complications in 1990, his unique imagery remains immediately recognizable, even for people who may not be familiar with his story.

Across his many ways of working, Haring maintained a consistent approach. In his own words, "there is no difference for me between a drawing I do in the subway and a piece to be sold for thousands of dollars… the intention remains the same." The artist never pre-planned his work and instead flowed with ceaseless energy from one project to the next, never seeming to stop. Through this speed, he hoped to take in the fullness of human experience and immediately broadcast it back out in a political, poetical, and spiritual message. As Haring wrote, "the artist becomes a vessel to let the world pour through him."

At the Akron Art Museum, *Keith Haring: Against All Odds* will provide a sweeping overview of the height of the artist's career, with over sixty original objects made between 1981 and 1989. The exhibition will highlight his commitments in art and politics, as well as his relationships with artistic peers like Jean-Michel Basquiat and Andy Warhol. My colleagues and I are eagerly looking forward to sharing Keith Haring's work, his ideas, and his personality with our audiences.

AKRON ART MUSEUM

One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

EVENTS:

Keith Haring: Against All Odds,
April 15–September 24

CLEVELANDFILM.ORG
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47
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MARCH 22–APRIL 1, 2023
CIFF47 STREAMS
APRIL 2–APRIL 9, 2023
cuyahoga arts & culture

Building a Thriving Network: Akron Black Artist Guild

by Dara Harper, Co-founder

ABOVE: Artist Sasha Dixon. BELOW: Art + Park Collective jewelry making, with Randi Mull (left, in pink earrings).

Reimagine Fellowship artist Chris Harvey.

Just three years ago, a collective of Black professional artists imagined that their city could be a destination for Black artists to flourish. Often, artists travel for work and compete for subjective resources. Being an artist is much more than that! An artist needs like-minded support and genuine encouragement to create the works they imagine. As stated by poet Langston Hughes, "perhaps the mission of an artist is to interpret beauty to people—the beauty within themselves."

The Akron Black Artist Guild understands that artists need a platform, so they designed two residencies justifying the demand for mentorship and opportunity for those here in Akron. The Reimagine Fellowship commissioned three local Black artists to create original works that transformed the intersection of non-art sectors within their communities. The Art + Park Collective partnered with Summit Metro Parks, establishing equitable and digital accessibility for Black artists. The overall work produced learning experiences through performances, workshops, and demonstrations.

In building this thriving network, the Guild dedicates itself to educating and developing artists at every level of their artistic disciplines. Providing the groundwork for entrepreneurship, portfolio development, and artist engagement is crucial. The Guild has composed three programs, including a Speaker Series—most recently featuring Dr. Tameka Ellington on the The Business of Art—and the Write Strong workshop for literary artists. The work ahead is planning for the 2023 *Outlined in Black* exhibition, showcasing visual artists, musicians, and poets.

It is only the beginning for the Akron Black Artist Guild; for them, art has become the catalyst to facilitate a shared vision of building positive change in their surrounding communities. In a world often disdained, it is vital for an artist to contribute in voice, pen, paint, and movement to sustain a healthy society.

AKRON BLACK ARTIST GUILD

@abaguild

abaguild.org

Ohio Arts Council

@OHIOARTSCOUNCIL | #ARTSOHIO | **OAC.OHIO.GOV**

For more information about the Ohio Arts Council's grants, programs, resources, and events, visit oac.ohio.gov.

Spring Exhibitions at the Allen

by Allen Memorial Art Museum Staff

LEFT: Jess T. Dugan (American, b. 1986), Caprice, 55, Chicago, IL, 2015, archival pigment print with text (interview) from the portfolio To Survive on this Shore: Photographs and Interviews with Transgender and Gender Nonconforming Older Adults, 2018. Richard Lee Ripin Art Purchase Fund, 2019.7.9A-B. RIGHT: Wáng Guǎngyì (Chinese, b. 1956), Chanel, from the Great Criticism Series, oil on canvas, 1994. Oberlin Friends of Art Fund, 2001.20.

With an impressive collection permanently on view and new exhibitions opening every semester, the Allen Memorial Art Museum is considered one of the best academic museums in the country. This semester, we have eight exhibitions on view through the summer. Visit amam.oberlin.edu for associated events and more details.

LIKE A GOOD ARMCHAIR: GETTING UNCOMFORTABLE WITH MODERN AND CONTEMPORARY ART

In 1908, the painter Henri Matisse wrote that art should offer "a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue." Yet, as the twentieth century progressed through world wars, decolonization, and social upheaval, one of the major contributions of vanguard art has been its ability to challenge viewers to question their assumptions and routines. Although sitting may seem like an ordinary act, it also expresses privilege and identity—from royal court etiquette to Civil Rights sit-ins, disability activism, and manspreading. This exhibition highlights works from the Allen's collection—not in a linear survey, but in an examination of the racial, ableist, gendered, classist, and ageist politics of who gets to sit, when, and how.

Developed in conversation with current Oberlin students and faculty, *Like a Good Armchair* invites visitors to move beyond the passivity in Matisse's claim that art should offer relaxation, and instead investigates the generative thoughts and feelings evoked by the experience of discomfort.

Organized by Sam Adams, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, with Fudi Fickenscher (OC 2023).

RIDING THE STRONG CURRENTS: 20TH AND 21ST CENTURY CHINESE PAINTINGS FROM THE AMAM COLLECTION

The past century has been a turbulent one for people in China, as they have confronted the challenges of Western and Japanese imperialism, civil war, revolution and its aftermath, and, since the 1980s, the experiences of reform, stability, and economic success. Riding the currents on a rushing river seems to be a good metaphor for this period, one taken from an inscription by painter Huáng Bīnhóng (1864–1955). This exhibition brings together works by Huáng and many other Chinese painters who navigated the volatile currents of twentieth- and early twenty-first-century history and reflected in their art the dynamic character of the times. Made up of works in the Allen's permanent collection of modern and contemporary Chinese painting (begun in 1957), the exhibition includes familiar favorites and new acquisitions, many shown here publicly for the first time. *Riding the Strong Currents* presents a wide range of subjects and styles that demonstrate the creativity and diversity of this most recent phase of Chinese painting, a tradition extending back over two millennia.

Organized by Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, with contributions from Mengchen Xu (OC 2016), Zimeng Xiang (OC 2018), Milin Zhou (OC 2019), Jingyi Yuan (OC 2021), and Kai Li, Oberlin College senior instructor in Chinese. Special thanks to the Shih-Yan Wu Family and Driek (OC 1965) and Michael (OC 1964) Zirinsky.

THE LANGUAGE OF THE STREETS

Last fall, Michelangelo Lovelace's *These Urban City Streets* sparked conversations about place and belonging through its honest and loving depiction of inner-city Cleveland. In Lovelace's painting, vibrant signage animates streets full of faceless people, bringing them to life through the energy of the text.

This exhibition responds to Lovelace by looking at how we engage with the words that surround us, whether that be advertising copy created for commercial gain or emotion-based human language. Four artworks by David Drebin, Walker Evans, Jenny Holzer, and Ernest C. Withers help us become aware of the conversations happening silently around us through the language of the streets.

Organized by Julia Alexander (OC 2022), curatorial assistant in academic programs.

RECENT ACQUISITIONS: STEPHANIE SYJUCO

Stephanie Syjuco is a multimedia artist whose work often examines and challenges standard narratives of history and the legacies of empire. Her art is bold and inventive, energized by sharp insight and sly wit. Syjuco has worked in diverse forms and mediums, including photography, sculpture, textiles, social practice, and installation.

Organized by Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, with special thanks to Driek (OC 1965) and Michael (OC 1964) Zirinsky.

WHERE IS CONSENT IN ART (MUSEUMS)?

Does beholding an image of desire or sexual violence implicate us in that image's power dynamics? When a figure looks directly at us—as if to acknowledge our presence—how do we look back?

In this experimental installation, we explore the ethics of presenting images of power and sexuality. In doing so, we acknowledge the harm that images can cause when we obscure sexual violence with terms like "amorous" or prioritize symbolic meaning and artistic style. Artworks are not passive—they reflect and impact our lived experiences and contribute to our shared values.

Organized by Hannah Wirta Kinney, curator of academic programs and Sam Adams, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art.

FEMME 'N ISMS, PART I: BODIES ARE FLUID

Bodies Are Fluid is the first in a series of exhibitions over the coming semesters that celebrates women, femmes, and the feminine at the Allen Memorial Art Museum. Like most art collections, the Allen's formed around deceptively-neat categories that are both art historical—realism, impressionism, abstract expressionism—and based on social groups and identities—man/woman, religious/secular, young/old, fat/skinny. This intergenerational constellation of artworks presents a capacious spectrum of individuals and experiences that the "isms" of art have long failed to grasp.

Organized by Sam Adams, Ellen Johnson '33 Assistant Curator of Modern and Contemporary Art, with Fudi Fickenscher (OC 2023).

BETWEEN PAGE AND PICTURE: HISTORY AND MYTH IN THE PERSIAN BOOK OF KINGS

The Shahnameh, or Book of Kings, is an epic written by the Persian poet Albo'l-Qasem Ferdowsi (940–ca. 1025). A partly-historical and partly-mythical tale, the *Shahnameh* was written to preserve the historical imprint of the ancient glory and vast influence of the civilization of Persia (today's Iran). The text follows the creation of the world and the first man, to the rise and fall of the Persian Empire, to the subsequent Muslim conquest of Greater Iran in the early seventh century.

A few hundred years after the *Shahnameh* was written, artists and calligraphers began to produce beautifully-illustrated and -written versions of the text. This exhibition presents examples of illustrated *Shahnameh* pages from the fifteenth to the seventeenth centuries, along with contemporary works by the Iranian-American artist Ala Ebtekar, whose work draws from this tradition.

Organized by Roya Ahmadi-Moghadam (OC 2023) and Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art, with special thanks to Selin Ünlüönen, Oberlin College Mellon Postdoctoral Fellow in Art History, and Driek (OC 1965) and Michael (OC 1964) Zirinsky.

FIGURAL REPRESENTATION IN ISLAMIC ART

Does Islam forbid making images of people? Various Muslim societies have interpreted the religion's prohibition of idolatry—specifically worship of statues—in different ways. Despite this rich variety, some widespread customs in representation have developed over time. Mosque decoration, for example, is often without human figures and includes vegetal, stylized, or geometric designs. On the other hand, traditional book illustrations often depicted people. This exhibition showcases different types of representation in Islamic art and includes textiles, prints, and works by contemporary artists Shirin Neshat and Burhan Doğançay.

Organized by Selin Ünlüönen, Mellon Postdoctoral Fellow in Art History in the field of Islamic art, architecture, and material culture, with Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art.

ALLEN MEMORIAL ART MUSEUM

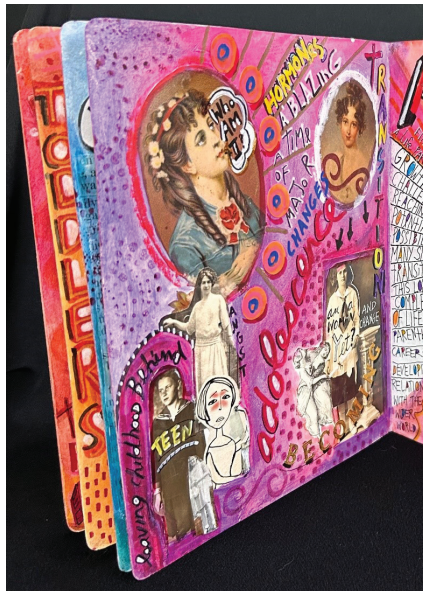
87 North Main Street
Oberlin Ohio 44074
amam.oberlin.edu
440.775.8665
Open 1-5pm Sunday, closed Monday, open 10am-5pm Tuesday–Saturday. Always free

EVENTS:

Riding the Strong Currents: 20th and 21st Century Chinese Paintings from the AMAM Collection, through June 11
Like a Good Armchair: Getting Uncomfortable with Modern and Contemporary Art, through July 16
Femme 'n isms, Part I: Bodies Are Fluid, through August 6
Between Page and Picture: History and Myth in the Persian Book of Kings, through August 6
Figural Representation in Islamic Art, through August 6
The Language of the Streets, through August 20
Recent Acquisitions: Stephanie Syjuco, through August 22
Where is Consent in Art (Museums)?, through August 22

Art Books Cleveland: New Year, New Initiatives

by Bette Bonder



TOP: Gene Epstein, 4 Seasons, books altered by cutting. ABOVE: Nancy Halbrooks, Floating Leaves, accordion book. RIGHT: Phyllis Brody, Life Cycle, altered book collage.

In keeping with its initiative to expand and enhance its activities, Art Books Cleveland (ABC) has a busy agenda for 2023.

Artist books explore the history, structure, and content of books as more than simply containers for words. They are exemplars of the many ways books can go beyond straight text to reflect artistic meanings. Book artists use a wide range of media to reflect the form, structure, and content of books. While book art has existed for generations, it is not as well-known as other visual art forms even though many artists use its processes and products to express their visions. The mission of ABC is to "explore, encourage, and teach both contemporary and traditional artistic practices of the hand-made book."

The images demonstrate just a few of the many ways book artists use a variety of forms to modify existing books and create new and innovative book-related structures.

But you don't have to be a book artist to belong to or benefit from ABC. Our members include conservators, collectors, calligraphers, fine binders, fiber and collage artists who sometimes use book forms, as well as people who just like books and enjoy hanging out with a group of creative, collaborative, and curious artists.

Last year, ABC turned the page on the pandemic with a highly-successful group show at the Beachwood Community Center. It is now focused on expanding its reach through additional exhibits, and also through monthly member meetings/workshops, collaborations with related organizations, and an expanded membership.

While work on scheduling new exhibitions and collaborations is in progress, ABC is enhancing its activities to appeal to a broader audience of prospective members. Workshops offered at this year's monthly meetings will include paint pouring, paper embossing, book folding, and many others.

To receive meeting information and stay connected with ABC, contact the organization by mail c/o Strong Bindery, 13015 Larchmere Boulevard, Shaker Heights, OH 44120, or by email at artbookscleveland@gmail.com.

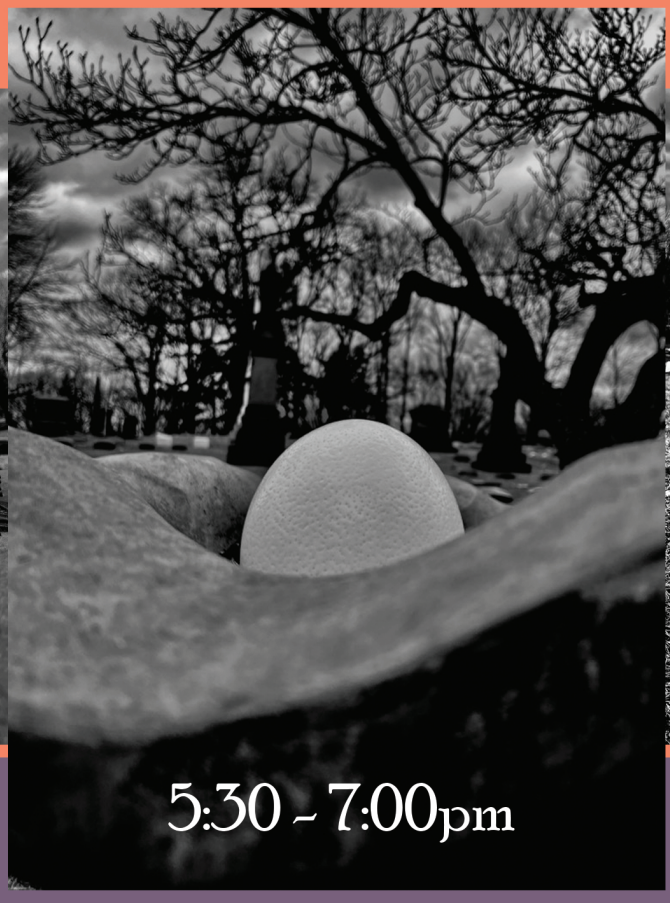
ART BOOKS CLEVELAND

c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.631.9255

The Archives is expanding,
we need your help feathering our nest!

THE EGG & THE OBELISK

Sunday June 11, 2023



Photos by Kelly Pontoni

5:30 - 7:00pm

Start at AAWR, pick up your clues, and join us in a scavenger hunt through historic Lakeview Cemetery, as we search for the imaginatively decorated ostrich eggs created by the artists below.

Leslye Discont Arian, Margaret Arthur, Lawrence Baker, Harriet Moore Ballard, Luanne Bole - Becker, Karen D. Beckwith, Paula Blackman, Augusto Bordelois, Davon Brantley, Denise Buckley, Stephen Calhoun, Jeff Chiplis, Ryn Clarke, Donna Coleman, Bonnie Dolin, Jim George, Adrian Hardin, Lee Heinen, Michael W. High, Marti Higgins, Jacques P. Jackson, William Martin Jean, Rebecca Kaler, George Kocar, Mona Kolesar, Suzan Kraus, Jennifer Leach, Charlotte Lees, James Leslie, Baila Litton, Barbara Martin, Joyce Morrow Jones, Wendy Partridge, Stuart Pearl, Bob Peck, Kelly Pontoni, Bellamy Printz, Arabella Proffer, Bobbie Reagins, Bess Rodriguez Richard, Tom Roese, Louis & Susan Ross, John Sargent, Lisa Schonberg, Deborah Silver, Corrie Slawson, Judith Salomon, Mark Sudduth, Judy Takacs, Mindy Tousley, Andy Tubbesing, Gwen Waight, Bob Walls, Jean Kondo Weigl, Mark Yasenchack, Mark & Brent Kee Young, Will Wilson

To take part in the mystery visit ArtistsArchives.org

AA WR

The Artists Archives of the Western Reserve, 1834 E 123rd St., Cleveland OH 44106, 216 - 721 - 9020, info@ArtistsArchives.org

Much on My Mind

by Laila Voss

Teaching artist Tanya Gonzalez, left, talking with CMSD school teacher Beth Claudio.

One day, I shared an idea with an artist of color. It had been ticking in my brain for too long—a good one, or not? It took shape. Soon a core group of staff and Art House teaching artists will embark on a Diversity, Equity & Inclusion (DEI) journey with a consultant who will help us develop tools and strategies to guide informal equity discussions within the organization.

In my essay "Silos (Part One)" for *CAN Journal's* Fall 2018 issue, I wrote, "unlike bees or the Borg, we can't just lose ourselves in the hive mind. Understanding our uniqueness helps us each to achieve our potential. Organizational structures naturally form similarly." In *White Fragility*, author Robin DiAngelo states that Americans all operate under the ideals of individualism and meritocracy. However, if we ever want to meet in the middle, we have to embrace the reality that we are part of a group. I am white, part of a racial group that has consistently manipulated power. So, we do operate in a kind of hive mind—whites just don't see or feel it. Changing within could change the world. But, we have to talk to each other—really talk.

ART HOUSE, INC.

3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

EVENTS:

Beginning/Intermediate Ceramics Class, 6-8pm Wednesdays, March 8–April 12
ABC Chili Cook-Off, 1-4pm Saturday, March 11
Glass Tile Mosaic Workshop, 5-7pm Mondays, March 20 & 27
Community Culture Night, 7-8:30pm Thursday, April 20
Urban Bright Annual Exhibition, May 5–20. Ice cream social 4-5:30pm & evening reception 6-8pm Friday, May 5

assembly.
FOR THE ARTS

Join the movement empowering all through advocacy, activism, racial equity, and creative resources for the arts.

ASSEMBLIES
Quarterly State of the Arts
3.8.23 | 11:30a

REvision | CREATIVE SPACES
4.13.23 | 5p

ARTS & CULTURE NETWORK NIGHT
4.27.23 | 6p

assemblycle.org

COMING SOON

Artists Archives Scavenger Hunt at Lake View

by Megan Alves

AAWR 2022 *Annual Members Exhibition* gallery view.

The rustle of silk in a graveyard, a cryptic puzzle leading you through the trees, and the thrill of edging out your fellow sleuths as you search for treasure among the moss-covered tombs. It's a fantasy plucked straight out of the pages of an Agatha Christie novel or perhaps the cross-hatched dreamscapes of an Edward Gorey illustration. And soon, just before the summer solstice, you too can take part.

On Sunday, June 11, join the Artists Archives for The Egg and the Obelisk, a scavenger hunt fundraiser to be held on the grounds of the museum's very quiet neighbor—historic Lake View Cemetery. Each ticket-holding detective will be given a book of clues to track down one of over fifty ostrich eggs, hand-painted by some of the region's premiere artists, including Arabella Proffer, Augusto Bordelois, Baila Litton, Corrie Slawson, Joyce Morrow Jones, Judy Takács, Mark Yasenchack, Ryn Clarke, John A. Sargent III, Lisa Schonberg, Karen D. Beckwith, Mark Sudduth, and Tom Roese.

As a reward for their endeavors, participants will keep the exquisitely-decorated prize they have uncovered. All proceeds will directly benefit the Legacy Society, which supports the continued conservation and maintenance of the Archives' remarkable, growing collection of work by 97 of Ohio's seminal artists. Limited tickets are available. To take part in the mystery, visit artistsarchives.org.

This spring, the Archives will also welcome the return of their *Annual Members Exhibition*. Now in its ninth year, the show has become the museum's most anticipated yearly event. Active members are invited to contribute one work in any medium, including painting, drawing, photography, sculpture, assemblage, digital art, fine jewelry and textile.

Hung in a vibrant salon style, the pieces provide a glimpse into the inner lives of their creators, neatly compiled within the two-foot-square limitation. Viewed as a collective, the diminutive works become a mosaic—a whole greater than the sum of its parts capturing the experience of living in our region through the eyes, and hands, of over 100 artists. To become a member and participate in this joyful community exhibition, visit artistsarchives.org or call 216.721.9020 for more details.

ARTISTS ARCHIVES OF THE WESTERN RESERVE

1834 East 123rd Street
Cleveland, Ohio 44106
artistsarchives.org
216.721.9020

EVENTS

Annual Members Exhibition, March 23–May 5.
Opening reception: 5:30-8pm Thursday, March 23
Annual Meeting of Members and Members Exhibition Closing Reception, Friday, May 5
The Egg and the Obelisk: A Scavenger Hunt Fundraiser at Lake View Cemetery, Sunday, June 11

And this is what I do ...

Exploring Design + Empowerment

On View
March 3–26, 2023
Ann and Norman Roulet
Student + Alumni Gallery

Sabbatical work by professor Dan Cuffaro focused on the influence of entrepreneurship on the Industrial Design curriculum at the Cleveland Institute of Art.

Portable camping stove
designed by Dan Cuffaro

arts & culture
CIA

STUDIOM
MASSILLON MUSEUM

Alison Alsup
Prairies to Peaks: Biking to Colorado's Tallest Mountain
March 11 TO April 2, 2023
PAINTINGS AND DRAWINGS
STUDENT SHOW

Biking in the Dunes
Watercolor on paper, 2022

Davon Brantley
Awaken in the Garden My Love
April 15 TO May 28, 2023
MIXED MEDIA

Fooled
Drawing, 2021

MASSMU
MASSILLON MUSEUM

Visit CANTON · Ohio Arts Council · ArtsInStark

MassillonMuseum.org
330.833.4061

FREE ADMISSION
Downtown Massillon

BAYarts: 75 Years and Counting!

by BAYarts Staff

Mary Deutschman, Fuller House. Image courtesy of BAYarts.

Time flies when you're having fun! It's hard to believe BAYarts (formerly Baycrafters) was founded in 1948, and at least two of the campus buildings are over 130 years old. The BAYarts of today is the result of a renaissance in 2005 that saved an organization mired in debt and disrepair. Since then, guided by an unwavering mission to provide a welcoming, exciting cultural experience for all ages and interests, and backed by the support and encouragement of the community, BAYarts has become a destination for all of Northeast Ohio, engaging over 16,000 students and 5000 event attendees each year, while providing income for hundreds of artists and faculty, and most importantly providing a quality of living experience that lasts a lifetime.

BAYarts directors continue to train, network, and engage with other communities to keep it fresh and forward thinking. With the support of a roster of skilled volunteers, a hands-on board and a new auxiliary board of young professionals, the passion and desire to continue to raise the bar higher and higher has not waivered.

In 2023, BAYarts will complete the renovation of the former playhouse to include a flexible space auditorium and indoor and outdoor classrooms for year-round engagement—more education, exhibitions and events. A year-long celebration of the 75th anniversary will culminate in a very special benefit—Moondance 75. Then on to the next 75!

BAYARTS

28795 Lake Road
Bay Village, Ohio 44140
BAYarts.net
440.871.6543

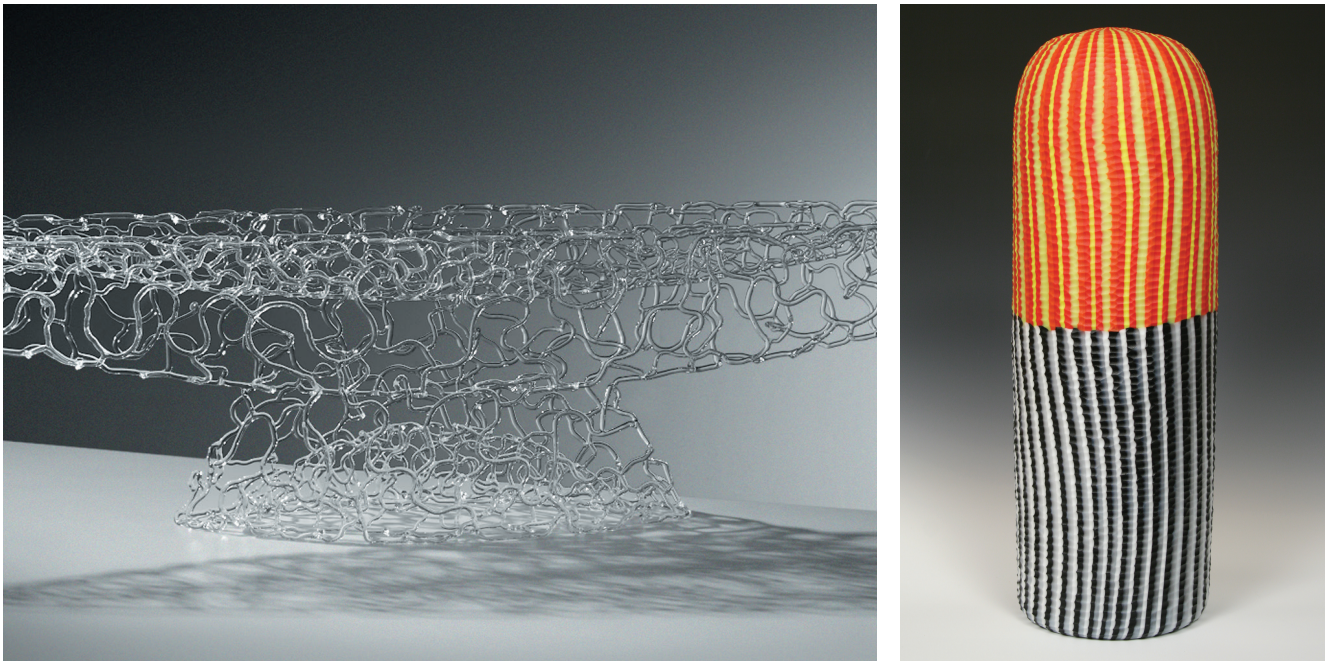
EVENTS

BAYarts Annual Juried Exhibition, March 10–April 14. Opening reception 5-8pm Friday, March 10, Sullivan Family Gallery

2023 Artist Opportunities, Annual Art & Music Festival on June 10, BAYarts Thursday Market from June through September, and year-round shop consignment. Visit BAYarts.net for more information

CIA Highlights 50 Years of Glass in *Risk + Discovery*

by Michael C. Butz



LEFT: Brent Kee Young, Matrix Series: Deep Boat...Light, A geometric study/boat form, flame-constructed borosilicate glass, 2006. RIGHT: Benjamin Johnson, Transition, fused sheet glass, rollup, diamond-engraved, 16 X 5.5 X 5.5 inches, 2021.

The Cleveland Institute of Art enjoys a long and rich history with glass. One of its most high-profile alums is Clara Driscoll, best known for the stained-glass lamps she designed for the Tiffany Glass Company at the turn of the nineteenth century.

While students have studied glass at CIA ever since, the college's Glass program is much younger. It was officially listed as a department in course catalogs in 1973, soon after the American studio glass movement started in the 1960s in Toledo.

Fifty years after the program's humble beginnings, *Risk + Discovery: Glass Innovation at CIA* will celebrate glass in all its forms, drawing connections to the unique learning environment of the college and its influence on the creative vocabulary of the region and beyond.

The exhibition will open from 6 to 8pm on April 6 in Reinberger Gallery and remain on view through June 16. It will feature makers working in glass or whose creative practice was influenced by the program's pedagogy, including current and former CIA faculty, technical specialists, alumni and students.

"It will be interesting to look at the number of different voices that have developed over that period," says Faculty Emeritus Brent Kee Young, who founded CIA's Glass program and chaired it for 41 years. "The ways our medium has grown in popularity—but more importantly, in ways of expression—is mindboggling."

"While many are introduced to—and think of—glass as being blown, it's so much more," Young continues. "Visitors to *Risk + Discovery* should bear in mind that former students, now professionals, have made their marks in craft, fine art, design, decorative design, lighting, sculpture, decorative art, materialism and more."

"Many of the artists had little to no experience with glass prior to being exposed to it at CIA and have gone on to be important practicing artists, designers and teachers—not only in the region, but internationally," says faculty member Benjamin Johnson, who leads CIA's Glass program today as part of the Craft + Design major. "It's important to note how successful students have been at CIA, with only an undergraduate program, compared to schools with undergraduate and graduate programs for glass."

Reinberger Gallery Director Nikki Woods says, "I'm thrilled to examine glass through the prism of exhibition-making. I'm interested in collaborating with Brent, Ben and alumni to tell a story about glass at CIA and how this material has influenced makers over the past fifty years."

CLEVELAND INSTITUTE OF ART

11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

EVENTS:

Student Independent Exhibition, through March 9
Dan Cuffaro: And this is what I do ...: Exploring Design + Empowerment, March 3–26
Risk + Discovery: Glass Innovation at CIA, April 6–June 16. Opening 6-9pm Thursday, April 6
Spring Show, April 25 - 28
Runway Show, April 25
BFA Exhibition, Friday, May 12–13

Cleveland Print Room Bids Farewell to the ArtCraft Building, Transitions to New Space

by Jeff Curtis

Photo by Chiara Koonce.

March 2023 will be the last month that Cleveland Print Room will be occupying its original home at the ArtCraft Building, fated to become the new Cleveland Police Department headquarters. Before transitioning to our new location, a handful of blocks away, we will be going out with a bang.

On Saturday, March 4, from 11am to midnight, we will be hosting a Farewell to the ArtCraft Building Open House, which will include the opening reception for the return of *Off The Wall Members Showcase* exhibition, the first one we've held since before the pandemic. This previously-annual non-juried show highlights the work of our valued members, and visitors can purchase works on display and then take the art home with them—right off the wall. This event is free and open to the public, and will include refreshments and live musical entertainment.

Keep an eye on our website and social media accounts for announcements concerning the grand opening of our new facilities, coming soon!

CLEVELAND PRINT ROOM

ArtCraft Building
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.802.9441

EVENTS

ArtCraft Building Farewell Off The Wall Members Showcase and Open House, 11 am–midnight Saturday, March 4

The Galleries at CSU

51st Annual Student Art Show & Merit Scholar Exhibition

by Kendall Christian, Director

LEFT: Taelor Mullins-Ness, Depth of Worker's Gloves, conte crayon, 2021. Winner of $500 Robert Spademan Best-in-Show Award. RIGHT: *Beyond Borders: The Art of Siona Benjamin*, is on view through March 25. IMAGE: Siona Benjamin, Finding Home #80 (Lilith), 2006. Courtesy of the Galleries at CSU.

Every spring, Cleveland State University's Department of Art and Design showcases student artwork across disciplines with its juried *Student Art Show and Merit Scholar Exhibition*. Juried student art shows are important events in the life of academic art galleries as they provide opportunities for students to get real-world experience and a firsthand look into the professional world of gallery exhibitions. For many, this is the first time their work is critiqued by outside judges. The judges are not only tasked with choosing what will be in the show, but also with awarding over $1700 in cash prizes.

This year's exhibition will include works in painting, drawing, printmaking, photography, graphic design, video-animation and sculpture, many of which are available for purchase. Thanks to our generous donors, judges have historically-large cash prizes to award across all the categories.

The *Merit Scholar Exhibition* in the North Gallery features work by recipients of the CSU Art Department Merit Scholarships. This year's scholars are Darci Gummins-Paulett, Erin McHugh, Elise Provident, Jurnee Weeams, and Molly Zickes. By presenting their work in this exhibition, these talented students are fulfilling a scholarship requirement and gaining experience with gallery installations.

THE GALLERIES AT CSU

1307 Euclid Avenue
Cleveland, Ohio 44115
artsandsciences.csuohio.edu/galleries/galleries
216.687.2103

EVENTS:

Beyond Borders: The Art of Sonia Benjamin, through March 25

51st Annual Student Art Show and Merit Scholar Exhibition, April 18–May 27. Opening reception and awards ceremony 5pm Thursday, April 20

The Gallery at Lakeland Presents *from WOMAN XVI..., 13th May Show, & Big Ass Art Show*

by Mary Urbas

Betty Skufca, Azalea On Her Way To The Parade.

The Gallery at Lakeland Community College presents an exhibition and artist reception for *Celebrate Women's History Month—from WOMAN XVI… created by women, for women and about women*. What started out as a small presentation by local and regional artists in 2008 has grown impressively to a sizable exhibition that includes artworks from artists in Ohio and across the country. A virtual guided tour of the exhibition, led by curator and Lakeland Gallery Director Mary Urbas, can be viewed at lakelandcc.edu/gallery.

This year my featured artist is Betty Skufca, who passed away at 93 years young. Betty was my SHE-RO and inspiration, as she painted every day until she died. I wanted to pay homage to her talent and sensitivities as a visual artist and poet. Betty and her work impacted artists in Northeast Ohio and beyond. She called her technique "Dot-alism." I selected artworks to create a mini retrospective of Betty's oil paintings on canvas and Plexiglass, spanning easily sixty years. This collection will also include her last painting. The first inner gallery space as you walk into the interior of The Gallery will be dedicated to her art.

From WOMAN XVI… is scheduled through March 31, with an artist reception from 3:30 to 5pm on Sunday, March 26. Thirty-five artists will be exhibiting works representing a diverse variety of media and visual interpretations created in oil, acrylic, drawing, ceramics, textiles, sculpture, assemblage, jewelry and mixed media.

CALL FOR ARTISTS: online submissions for the *13th May Show.* There is a two-stage jury process: round one will be juried from digital entries and round two from actual artworks.

The Gallery at Lakeland invites artists to submit artworks for consideration to be included in the *13th May Show at Lakeland Juried Art Exhibition* running May 18 to July 14. Cash awards include the Best in Show prize of $1500. Visit lakelandcc.edu/gallery for details.

The Big Ass Art Show features four venues and four celebratory receptions in July. This is an idea that I have been contemplating for years—an exhibition to feature large works by regional artists. I convinced the Artists Archives of the Western Reserve, Valley Art Center and BAYarts to collaborate with me to create a multi-city event. Stay tuned for more details.

THE GALLERY AT LAKELAND COMMUNITY COLLEGE

7700 Clocktower Drive, D-building
Kirtland, Ohio 44094
Lakelandcc.edu/gallery
440.525.7029

EVENTS

Celebrate Women's History Month: from WOMAN XVI... created by women, for women and about women, curated by Mary Urbas, through March 31. Artist reception 3:30-5pm Sunday, March 26

The 13th May Show at Lakeland Juried Art Exhibition, May 18–July 14. Artist reception and awards ceremony 6-9pm Thursday, May 18. Awards presented at 7pm

Captured Fresh, at Deep Dive

by Bellamy Printz

Theadis Reagins, Cloche, 2022.

When Deep Dive Art Projects began in 2020, there was no plan for a gallery space. With the print workshop on the first floor, the Deep End's upstairs provided an office, kitchen, and an intimate sitting room with blank walls. Thus, the Viewing Room was created for small bi-monthly exhibitions of print-based art and works on paper that show mastery, promise, and innovation. DDAP does not represent artists, only prints published by Deep Dive Editions. Here, contemporary works by a wide variety of artists are shown, including examples of traditional printmaking.

Now on view are unique prints by Cleveland native Robert Pelegrin (1949-2007). Pelegrin spent most of his adult life in the Southwest. His monotypes of the desert landscape are based on memory and experience, expressing an incredible veracity and sensitivity to the process.

In April, new drawings and prints by emerging artist Theadis Reagins will fill the Viewing Room. A student at the Cleveland Institute of Art, Reagins learned intaglio basics at the Deep End this summer and was bitten by the printmaking bug. As I suspected when first seeing his drawings, he has a nuanced and intuitive etcher's touch. I am smitten. Is it overzealous to show the work of a novice at a professional printshop? As a lifelong printmaking advocate, sometimes you must take the leap and believe in the true magic of ink.

DEEP DIVE ART PROJECTS

at The Deep End
423 East 156th Street
Cleveland, Ohio 44119
deepdiveart.com
Call or email for appointment.
bellamy@deepdiveart.com
216.973.1986

EVENTS

Robert Pelegrin: Desert Visions, through March 18. Reception noon-4pm Sunday, March 5
Theadis Reagins: More Gifts, April 7–May 21. Opening reception 5-8pm Friday, April 7
Julie Langsam: Selections from 500 Drawings: Landscape Interventions, June 2–July 29. Opening reception 5-8pm Friday, June 2
Jim Massena March: Paintings, at BayArts Playhouse, March 10–April 23. Reception 5-8pm March 10
James March Studio Exhibition and Sale, 1287 Marquette Street, Cleveland
By appointment only 3-6 pm March 9
Open House noon-4 pm March 11
and noon-3 pm March 12

Improving: This Year at East Ave Gallery, Akron

by Sydney Morris

The shop, at East Ave Market and Gallery.

There is always something that can be improved.

Improving is the perfect word to describe what we are implementing at East Ave Market and Gallery this year. Here, we are all about taking what we've learned in the past and pushing it further—making each year better than the year before.

This upcoming season we are preparing for our new exhibitions, including a lineup of new artists and some engaging new programs. As always, we plan to highlight fresh local artists across a myriad of mediums. There are, of course, some artists that might be familiar if you are a regular attendee at our events. We are excited to present a number of distinct themes for each exhibition this year. The themes we compose will enhance the artists' work overall, while also shining a light on their individual voices.

We began this year by looking back into our past so we can grow into our future. The first exhibition of 2023 is entitled *Collected Memories*. Searching through our private collection, we narrowed down the ones that each of us personally enjoyed or that represent East Ave. One such piece is called Lucid by Anika Ame. We enjoyed looking at the vibrant hues in her beautiful artwork. Although the color scheme is contrasting, the chosen colors work well together and pack a visual punch. Gazing back into the past brought back many memories for us. We hope *Collected Memories* has that same effect on you.

While reminiscing for a time brought us much joy, we have to keep moving forward. For our March events, we're bringing in a unique artist, whose point of view will intrigue you, for a solo exhibition. In April, we're exhibiting a group of artists whose styles differ, but they bring a sense of cohesion to the show in spite of that.

Lastly, to wrap up our spring events, in May we will open the first Second Saturday Event of the year. Every second Saturday of the month we will display different artists and themes, incorporating more activities for visitors to enjoy—and delicious food trucks. And don't forget to shop at our year-round market that is open for everyone to support vendors.

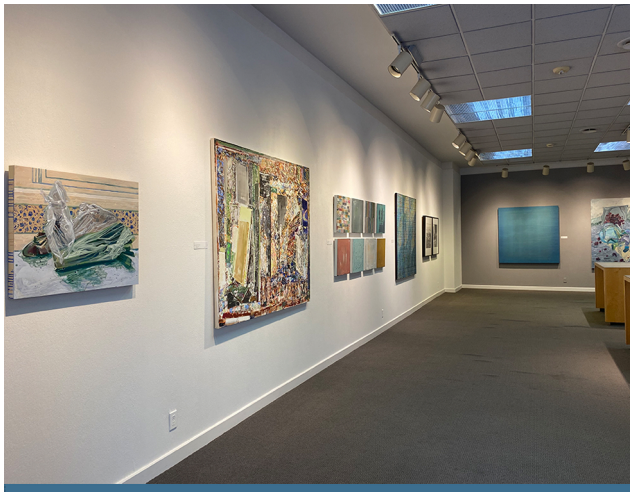
At East Ave we strive to do better than before. We are working hard to improve distinctive art exhibitions, activities, the market space and especially how we support our artists. We hope that you see the developments we're making, and we welcome you to observe the transformation firsthand at the upcoming shows and events.

EAST AVE MARKET AND GALLERY

2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market

EVENTS

Second Saturday Event, May 13



The Bonfoey Gallery

Celebrating our 130th anniversary -

Follow us into the future!

www.bonfoey.com

Artwork: S. Nicole Avery

2nd ANNUAL EMERGING YOUNG ARTISTS

ON VIEW **MARCH 31 - MAY 10, 2023**

155 BELL SREET, CHAGRIN FALLS

VALLEYARTCENTER.ORG | (440) 247-7507

Ohio Arts Council

cuyahoga arts & culture

The Goddess Project: Warriors Judy Takács

Ashtabula Arts Center
July 6-July 29
Reception: Friday, July 7, 6-8:00

Love, Athena Triptych
Judy Takács
judytakacs.com

Edward E. Parker Museum of Art

by Carmen Lazelle

Artist (and member of the Collective Arts Network board of directors) Gina Washington, offering her work for sale during The Gift of Art pop-up shop at EEPMOA.

EVENTS

The Gift of Art is a recurring art show organized by local artist Walter Allen Rogers Jr., and presented by African American Artists of Cleveland.com (A.A.A.O.C.). These shows have found a home at EEPMOA. Once a month, artists have offered their paintings, greeting cards, jewelry, wood work, photography, and dolls for sale in a pop-up style shop. To verify dates for the April and May pop-up sales, call the business office or contact Walter at 216.379.8714.

In addition to the monthly pop ups, a couple of themed exhibits were recently on display. *People, places, things, and politics*, a collection of photographs highlighting '90s-era Cleveland, closed a couple weeks ago. The opening for the exhibit *New Works* is scheduled from 2 to 7pm on Monday, March 13, at the Creative Arts Complex.

We will welcome the spring season by planting flowers to beautify the courtyard behind Parker's Guest House Bed & Breakfast. Artists and members of the community will be asked to participate in this effort. All seeds, tools, and supplies for this project will be provided by EEPMOA and Snickerfritz Cultural Workshop for the Arts.

ART CLASSES

We would love to see more faces in our bi-weekly art classes. We're hopeful that warmer weather will increase attendance. Please join us from 6 to 8pm on Tuesday and Thursday evenings in the lower-level studios. Art classes are free for seniors. Students are currently sculpting and working with watercolor. All are welcome.

Something to look forward to—the next installment of our 6-week Intergenerational Art Class has been approved for 2023. This class will be free to participants. A start date has not been set; however, classes will be scheduled on Tuesday and Thursday evenings, and will begin in late May or early June 2023.

EXHIBITS AT SHINN HOUSE

A number of artists have been selected to show in the returning exhibits at Shinn House galleries. Upcoming rosters and scheduling should be established by the time of this printing. Shinn House is located at Mt. Zion Congregational Church, 10723 Magnolia Drive, in Cleveland. Edward Parker curates these galleries. The work of three artists is showcased over a 6-week period. Refreshments and snacks are served. Interested artists should submit sample work if interested in exhibiting.

ARTIST SPEAK LECTURE SERIES

The Sunday following closing shows at Shinn House, Artist Speak is held at EEPMOA. This lecture series is designed to foster open dialogue between exhibiting artists, patrons, and the general public. The forum features a Q & A session which allows artists to provide details about their inspiration, process, body of work, and technique. Food is available for purchase at these events—dessert is on us.

PARTNERSHIPS

Do you have an artistic idea that will uplift the community? If so, contact us. We welcome the opportunity to collaborate with like-minded individuals and organizations. We would love to work towards a common goal with you. At EEPMOA, we "Think art for social development."

HOURS

Regular hours of operation are 10am to 3pm, Monday through Friday. The African Bookshelf bookstore offers a variety of sculptures, masks, greeting cards and books. To plan a visit outside of normal business hours, contact Edward Parker to determine availability.

EDWARD E. PARKER CREATIVE ARTS COMPLEX/SNICKERFRITZ CULTURAL WORKSHOP FOR THE ARTS

13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com
216.851.6910

A Pocket Full of Posies: Works of Katy Richards, at HEDGE Gallery

by Hilary Gent

Katy Richards, Skeleton Roses.

This spring, HEDGE Gallery is thrilled to present *Pocket Full of Posies*, a new series of richly-saturated oil paintings by Katy Richards.

Still lifes and the human figure are subject matter for her recent work, and she reveals them under layers of color and floral patterns, almost as if old wallpaper was being removed from the surface of her canvases.

Symbolism is embedded throughout her paintings, exploring themes of desire, beauty, concealment, death and temporality.

Katy states, "I use repeating imagery like the skull and flower as a reminder of the inevitability of death, and the fragility of life. The flower's bloom, especially a peony which shows up in multiple works, is so brief. Flowers wither and die, a reminder of our own fate."

The show's title comes from a verse from the nursery rhyme "Ring Around the Rosie." According to folklore, the rhyme refers to the bubonic plague. Posies are small bouquets of flowers one would carry in order to mask the smell of death. The contrast between the playfulness of the rhyme and the heaviness of death becomes a theme that Richards' paintings embody.

Join us for a preview reception on Wednesday, March 15, or the opening on Friday, March 17.

HEDGE GALLERY

1300 West 78th Street, Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

EVENTS

Katy Richards: Pocket Full of Posies, March 15–April 28. Preview reception 5pm Wednesday, March 15. Opening reception 5-8pm Friday, March 17.

Matthew Gallager: Solo Exhibit, May 17–June 30

All Access Exhibition & Charles Schweigert at Heights Arts

by Tom Masaveg

Totems, by Russell Stephanchick, an artist exhibiting in the *All Access* group show March 17–May 14.

Heights Arts opens two new exhibitions from 5 to 8pm on March 17 at its Lee Road gallery in Cleveland Heights. Artist Charles Schweigert debuts his solo exhibition in the Spotlight Gallery alongside the *All Access* group exhibition.

All Access presents a fresh look at folk art from a modern perspective, and highlights some of the area's pioneers who make accessible materials into influential work. By referencing traditional folk art to create an atmosphere where visitors explore regional pieces that are familiar but different, *All Access* celebrates lifestyle in ways that redefine shared identity.

Curated by volunteers and staff comprising the Heights Arts exhibitions community team, *All Access* cuts beneath Cleveland's surface to shine light on facets of valued tradition and modern transition. As point person for this show, Programs Manager Tom Masaveg elaborates: "the art in Cleveland now, like the people who live here is adapting with rapidly changing times. It's important for us at Heights Arts to create experiences that draw from current collective identity while celebrating local stories. I hope the work in this show makes people feel connected to our past and present as we step into the future of art, together."

The artists of *All Access* work in a range of mediums that create a refreshingly cohesive gallery exhibition. Contributions include expressive figurines by Bedel Tiscareño, totems and assemblages by Russell Stephanchick, AI-generated digital work by Marcus Loder, hooked rugs by Heidi Kramer, drag performance pieces by Cassandra Harner, soft domestics by Molly Fitzpatrick, and stencil art by R!ch Cihlar. Each artist tells culturally-significant stories that holistically proclaim the spirit of our changing times.

In the Spotlight Gallery, Charles Schweigert creates abstract 2d work to convey journeys through expansive landscapes, and 3d vessels that evoke a sense that they'd been discovered buried in the earth holding ancient precious remains. Schweigert adds, "I also draw inspiration from contemporary crafts, principally wood-fired ceramics and contemporary Japanese textiles and basketry."

Heights Arts is a nonprofit, multi-disciplinary community arts organization. Visit heightsarts.org for business hours and additional event information.

HEIGHTS ARTS

2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

EVENTS

All Access Group Exhibition, March 17–May 14. Opening 5-8pm, Friday, March 17

Spotlight: Charles Schweigert, March 17–May 14. Opening 5-8pm, Friday, March 17

Ekphrastacy: Artists Talk, Poets Respond to All Access and Charles Schweigert, 7pm Sunday, April 16

Close Encounters Chamber Music at Herrick Mews, 3-5pm Sunday, March 26

No Exit Free Community Concert, 7-8:30pm Saturday, April 1

Artbar, 7-8:30pm Thursday, April 27

Close Encounters Chamber Music at Eaton Villa, 3-5pm Sunday, April 30

No Exit "Best Of" Free Community Concert, 7-8:30pm Saturday, May 13

Close Encounters Chamber Music at Presser Residence, 3-5pm Sunday, May 21

Artists Join and Return to the Art Palace

by Gwendolyn Garth

ABOVE LEFT: Christin Farmer, photo courtesy of the artist. ABOVE RIGHT: Painting by Sampson The Artist.

Well, all right citizens of the universe, art angels, we, Kings & Queens of Art have returned to share with you the happenings at The Art Palace…

First off The Queen of Art, Gwendolyn Garth, turned 71 on October 13, 2022. Some of you may know, and for those who don't know, 71 is a sign of great blessings, new beginnings, the renewal of spiritual energies, and opportunities coming into your life.

And speaking of great blessings, two artists have been added to the roster of Kings & Queens of Art.

Introducing Christin Farmer of Birthing Beautiful Communities fame, who is now recalibrating her journey and birthing her Artistic Self. Christin Farmer is on what she calls The Journey to 98%—her latest project after leaving the nonprofit sector after many successes. As the founder of Birthing Beautiful Communities, she built an agency to honor birth by providing doula training and doula services to expectant and post-partum mothers, raising millions of dollars to support the mission. Christin has been featured in an array of local, national, and international publications. The Queen of Cleveland, as she dubs herself, is now on a mission to help people recover their creative genius by producing films, hosting a podcast, curating art exhibitions, writing self-help books, using her platform to support the individual journey to 98%—that is, finding their way back to their true, authentic selves and, ultimately, fulfillment.

And while not new to Kings & Queens of Art (he's been with us from the beginning, 2014), Greater Cleveland-based visual artist Sampson The Artist has come back to work more closely with us. Sampson has been honing his skills as a visual artist for over fifteen years. Sampson The Artist, known as Pahpy (which stands for happy and pronounced papi), is an artist whose level of creativity is impeccable. His mixed media, bold, and unique style stands out far beyond any other. From acrylic/mixed media paintings to graphic design, he shows exemplary ability to adapt through creation. The vast majority of his inspiration comes from New York street artist Jean-Michel Basquiat. As a visual artist, Pahpy does not stifle himself. For him, the title Artist is a broad notion of his ability to create, and every creation is an evolutionary step exemplifying his skills/talent. His ambition and innovative charisma undeniably manifest through his idiosyncratic style, which has led to local features including, but not limited to, magazines, podcasts, and recognition on news stations. Sampson The Artist is a true artistic innovator of his era—his favorite quote by the great Muhammad Ali: "I'll show you how great I am."

Speaking of new beginnings, I was commissioned this summer by LAND studio to create a design for a chain link fence at Mary's Home. It was my first time using this medium and the project was completed in October.

Don't forget the first Sunday of every month is Artist Play Day. From 3 to 7pm all are welcome, no matter your artistic discipline! Happy Holidays from your Mothership Connection: KQOA!!!

KINGS & QUEENS OF ART
1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

The Three Pekocs: A Family Affair

Experimental mixed-media artist Christopher Pekoc presents his works alongside his brother and nephew at Judson Park.

by Kristen Hampshire

The Claw, photo by Sam Pekoc.

Complex, photo-based assemblages that are equally beautiful and unsettling—telling stories that can be uncomfortable and transformative—are the thoughtful byproduct of artist Christopher Pekoc's inventive collage works. Pekoc is widely known for his experimental mixed-media pieces that are often life-sized and incorporate stitching, paint, and polyester film that is sanded, scratched, and coated.

Formerly a drawing instructor at Case Western Reserve University and a recipient of five Ohio Arts Council fellowships, Pekoc has had his work appear in more than 100 solo and group shows at institutions including the Cleveland Museum of Art, moCa Cleveland, the Ueda Gallery in Tokyo, the National Gallery of Australia, and numerous galleries in New York City.

Pekoc, along with his brother, Roy Pekoc, and nephew, Sam Pekoc, will display their works at Judson Park in an exhibit, *The Three Pekocs: A Family Affair*, open through March 6.

The show as a family affair is, in fact, an "assemblage" of the Pekocs' works—all different yet sharing a familiar theme of celebrating the raw, the gritty, the real. Roy Pekoc repurposes scrap he finds on roadways—usually debris from vehicles, such as wheel covers—and creates sculptural works, both hung and freestanding. Sam Pekoc is an abstract photographer drawn to urban exploration and street portraits.

"Beyond shining a spotlight on Roy and Sam's artwork, I wanted to show my work at Judson to honor my parents, Robert and Irene," Pekoc says. "They both spent their final years at Judson, enabling me to witness firsthand the excellent living environment, cultural stimulation and medical assistance if needed that Judson provides to those facing the aging process."

As for artistic "aging" and evolution, Pekoc traces the movement of his works from realistic pencil drawings to abstract painted canvases to the sewn, mixed-media works he produces today. Largely self-taught, Pekoc discovered his penchant for art in middle school, when he won a Gold Key award and moved to the national level. At Benedictine

LEFT: Christopher Pekoc, Gold Hand with White Fingers and Graffitti. ABOVE: Roy Pekoc, Infinity on Trial.

High School in Cleveland, teachers fostered his talent, and he eventually pursued architecture at Kent State University in the 1960s, before leaving to raise children with his wife. All the while, he continued drawing and exhibiting in shows.

A return to the campus in 1970 to pursue painting introduced him to a life- and career-altering experience: the Kent State shootings. He recalls being released from class at noon. Then the historic event unfolded before his eyes. "I was left with this incredible emotional experience and when I got back home to Cleveland in my studio, I wanted to paint it. I wanted big. I wanted color. I wanted impact."

And this work, which took a year to complete, is ultimately how he moved into mixed-media assemblages. Scuba divers with their backs facing the viewer pose as soldiers with their spear guns, wet-suit uniforms, and yellow tanks. A general facing them is wearing a scuba mask, and the backdrop is a desert with a wrecked automobile, indicating that the subjects don't belong there and that "we are in a political wasteland…our politics are wreckage," Pekoc explains.

Magazine clippings helped inform the figures, and this collage effort led to more paintings based on cut-out images.

From 1971 into the late 1980s, Pekoc mainly painted on canvas, moving from his initial pencil-drawing realism work to abstract, larger-scale pieces using a collage process he designed: joining assemblages by sewing. While painting, he works with an air brush to achieve "perfect surfaces," and adds, "it occurred to me that life was not perfect and I wanted my work to reflect those imperfections." So, an accident whereby he spilled paint on a work-in-progress evolved into producing works that reflect damage and repair. He adds, "I've always been interested in the underbelly—the disenfranchised and exploring urban landscapes."

"I started deliberately damaging surfaces in a way I thought gave pieces more character," he continues.

For instance, he works on large bulletin board walls versus an easel, pinning up collage pieces as he considers how to assemble them. "I noticed over time the pinholes were actually creating a level of character on the surface, and so I started to poke more holes in materials and then I used a blow torch to heat up the polyester film I work with."

Pekoc is on a constant journey to find new ways to use materials found in everyday life, such as potato chip bags with their metallic interiors that he laminates to make assemblages.

Hands are a predominant theme in his works.

"What we do with our hands creates a more complete portrait of a human being than the outer contours of the body," he relates. "Some of the most significant acts are carried out with our hands."

This explains why Pekoc incorporates not only hands as a form into his art, but also handwriting. And this ties in the aspect of the mind as "an engine that powers us."

The Judson exhibit will showcase the power of three artistic minds in the Pekoc family.

Roy Pekoc likes to maintain a level of decay in his found-object artwork, finding the rust, corrosion and "brokenness" of pieces fascinating. He also created a process for drying squash stems that he paints as flowers, which will be displayed in the show.

Sam Pekoc says of his street-based photographs, "I like to show people, places—everyday life and catch subjects candidly so they are caught off guard."

For more information about *The Three Pekocs, A Family Affair*, visit judsonsmartliving.org or call 216.791.2885.

JUDSON SMART LIVING HOWSON & STREETER GALLERIES

1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

EVENTS

Three Pekocs, A Family Affair, through March 6

Moments of Transformation Happening at The Morgan Conservatory This Spring

by Belle Mercurio

Michaelle Marschall, Swift Dream, encaustic.

Looking toward the spring of 2023, we will be exhibiting the next installment of our juried exhibition, entitled *Moments of Transformation*. Our *11th Annual Juried Exhibition* includes artists from all across the country exhibiting works that are at least fifty percent paper, to keep our Morgan mission at the center! The invention of paper was a catalyst to the surge of education and development of art around the world. Here at the Morgan, we not only preserve the authentic techniques of papermaking, but celebrate the innovation artists are creating with paper as a medium. It continues to trigger inspiration, and impact almost every aspect of our lives. With our annual juried exhibition, we are able to continue this exploration and celebration of the paper arts! Our jurors are Alexandra Coon and J. Leigh Garcia. Alexandra Nicholis Coon, executive director for the Massillon Museum, holds a BA in art history from Kent State University and an MA in art history through the joint program at the Cleveland Museum of Art and Case Western Reserve University. J. Leigh Garcia received her MFA from the University of Wisconsin-Madison and BFA from the University of North Texas. Our opening reception for *Moments of Transformation* will begin at 5pm on Friday, March 24. The exhibition will be on view from March 24 through April 28.

Following our *11th Annual Juried Exhibition*, we will be hosting our artists-in-residence once again for their own gallery exhibition. We aren't going to reveal which artists are participating just yet, but they could include any of our 2022 cohort. These artists include Paula Damm, Tammy Wofsey, Erik Waterkotte, Alan Pocaro, Catherine Clements, Muriel Condon, Jazmine Catasus, Ana Fernández, Karen D. Beckwith, Nancy Halbrooks, Dana Potter, Loreto Greve, and Zelda Zinn.

Our winter workshop season began in January and included a vast array of virtual and in-person programming. As we conclude our winter season, make sure to snag your seats for the remaining workshops. Virtual offerings include Stenciled Image, Mechanical Spine Binding with Your Own Paper Paste, and Paper Casting. Available in-person workshops are Japanese Papermaking, Letterpress Possibilities: Pressure Printing and Moveable Type, Make Your Own Soft Cover Journal, and Exploring Encaustics. Make sure to follow us on social media to stay up-to-date on upcoming events, important deadlines, and new updates to our store. Check us out also on our website, morganconservatory.org.

THE MORGAN ART OF PAPERMAKING CONSERVATORY & EDUCATIONAL FOUNDATION

1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

EVENTS

11th Annual Juried Exhibition: Moments of Transformation, March 24–April 28. Opening reception 5pm Friday, March 24

Artists In Residence Exhibition, May 12–June 9; Opening Reception 5-8 pm Friday, May 12

Untitled work by Paul Tikkanen, acrylic on wood
Photographed by Cath Smith

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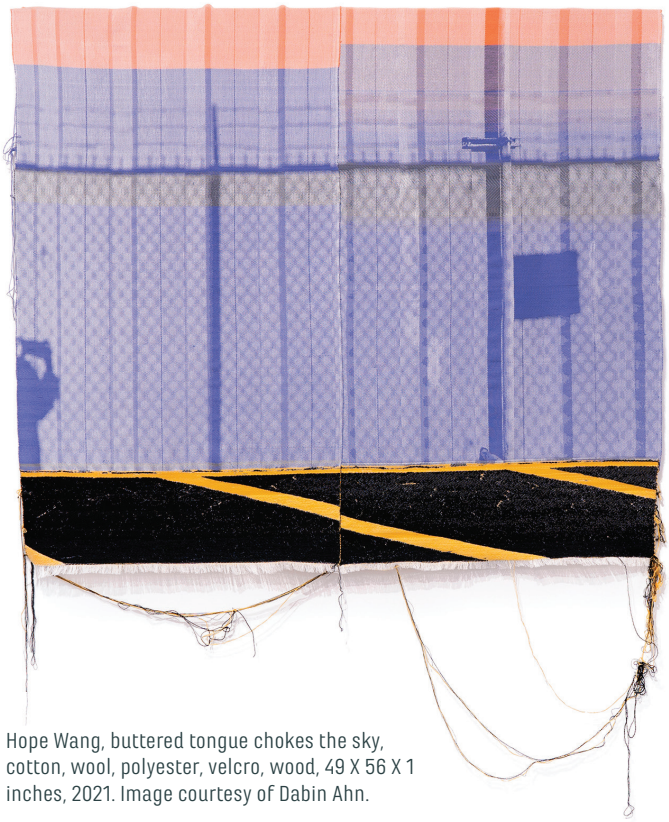
Digital Weaving Lab Residency Alumni Exhibition at Praxis Fiber Workshop

by Jessica Pinsky



Hope Wang, buttered tongue chokes the sky, cotton, wool, polyester, velcro, wood, 49 X 56 X 1 inches, 2021. Image courtesy of Dabin Ahn.

Molly Fitzpatrick, Red Efts, wool and cotton, 40 X 40 inches each, 2022. Image courtesy of the artist.

In a time when artists of all disciplines are riding the line between digital and analog, textile artists have carved a digital-meets-analog niche out of the history and tradition of hand-weaving. The first TC1 (Thread Controller) was invented in 1995, was available globally to individuals and universities, and was then completely redesigned in 2012 as the TC2. Since then, demand and acquisition of this tool have skyrocketed. There are more than fifty TC2s in the United States alone, and Praxis Fiber Workshop owns and runs the only open artist residency for the loom in North America.

Digital Weaving Lab Residency Alumni Exhibition features artists from the first and second seasons of our digital weaving lab residency program. These seventeen artists, who came from all over the world to use this tool, spent two weeks at Praxis with exclusive access to our TC2 loom, and all artworks included in the exhibit were woven at Praxis. The exhibition will culminate in the first conference in digital weaving since the redesign of the loom in 2012. The Praxis & Practice: Digital Weaving Conference will take place in Cleveland in June, beginning with the closing reception for the alumni exhibition from 5 to 8pm on Friday, June 23.

The mission of the Digital Weaving Lab (DWL) is to provide a diverse and expanding audience of makers, artists, practitioners, researchers, and educators access to the most advanced digital technology for hand-weaving. Every two weeks our staff has the pleasure of meeting, hosting, and working with an amazing variety of talented practitioners from across the globe. We are thrilled to be showcasing work they made at Praxis and introducing them to all of you. We hope to see you at one of the four receptions for this amazing show.

PRAXIS FIBER WORKSHOP

15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

EVENTS

Digital Weaving Lab Residency Alumni Exhibition, April 7–June 23. Opening reception 5-8pm Friday, April 7. Second and third receptions during Walk All Over Waterloo 5-8pm Friday, May 5, & 5-8pm Friday, June 2. Closing reception 5-8pm Friday, June 23.

List of participating artists: Allyce Wood, Amanda Thatch, Cass Davis, Elizabeth Shoby, Erika Hanson, Hope Wang, Jovencio de la Paz, Kira Keck, Laura "Jaya" Griscom, Madison Creech, Molly Fitzgerald, Sage Mtahtah, Sara Paul, Sarah Wertzberger, Soledad Munoz, Tali Weinberg, Vo.

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Finding Identity:
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Charles Yu portrait by Tina Chiou
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Sam Roth: *The Stillness of Knowing*

by Casey Monda

Sam Roth, Softness of Color, 24 X 36 inches, 2007.

Successful existence these days boils down to how we filter, process, and understand a constant barrage of information and images. If we are not fully in control of who we are, we will surely lose track of ourselves and our place in the world. Too easy is it to try on this facade or don that mask, or present a different self. We all say how much we despise social media, perhaps because it invites us to discard truth in favor of what we think others might *like*. On the hamster wheel of literal self-destruction and reconstruction, we become lost in the search for acceptance. But Sam Roth's art provides the necessary antidote to this ill of modern society.

Sam Roth paints to reveal the inherent destiny of his chosen materials. Selecting, painting, scrubbing, wiping, washing, responding, erasing, and layering, Roth approaches the canvas as an equal partner in discovering their path toward their ultimate potential. As he responds to his own mark making with each layer of paint, Roth notes what the materials allow and disallow, and he respects the image as it comes into its truest expression. Similarly, the viewer must also treat the canvas as a trusted companion to embark on this existential journey.

Fully engaging with a Sam Roth painting requires the eyes and the soul to be open to both physical and meta-physical self-discovery. The viewer must cease trying to make sense of the image, as we art historians are prone to do, and instead allow the mind to wander and the vision relax. As the colors sharpen, soften, and shift in and out of focus, suddenly one finds the image in a different place from where it started. When one slows down and lets the process unfold, one realizes that the eye has just performed its most important function—to allow truth to enter the soul. It's primordial. It's biological. It's meditative. The paintings invite the viewer to find their essence, and in so doing, they make room for that elusive calm that comes when understanding and truth are reached.

In a frenetic society laden with images, Roth's paintings are slow-moving vessels of peace and internal reflection that invite us to return to the self, and to find the quiet of basking in the enough-ness of one's own body, mind, and spirit.

SAM ROTH

Murray Hill Galleries
2026 Murray Hill
Cleveland, Ohio 44106
samrothart@gmail.com

EVENTS

Sam Roth: The Stillness of Knowing, curated by Casey Monda Art Advisory, April 16–May 14, viewing by appointment only. Opening reception, 6-8pm Saturday, April 15 at Sam Roth's studio, 2026 Murray Hill, Cleveland, OH 44106. Contact caseymondaart@gmail.com or samrothart@gmail.com

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Canton Museum of Art

Illustration for Unbelievable. Surprising. 2018. Yuyi Morales. Mixed media digital. Dreamers (New York: Neal Porter Books, Holiday House Publishing, Inc.) 2018. Collection of the artist.

FINDING HOME
FOUR ARTISTS' JOURNEYS

On-view May 2nd through July 23rd, 2023...

Finding Home, an exhibition organized by Norman Rockwell Museum, features compelling visual memoirs inspired by personal journeys through time and place. Master illustrators bring the immigration experience to life in images and words that give voice to the complex emotional realities of traveling to America.

More than one hundred-fifty original drawings, paintings, linoleum block prints, and digital mixed media works by artists Frances Jetter, David Macaulay, James McMullan, and Yuyi Morales draw upon memories and family narratives, and on historical research that establishes meaningful contexts for their work.

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Sankofa Fine Art Plus Continues Its 24-Year Legacy of African and African American Art

by Deidre McPherson

Murals installed by Sankofa include (LEFT) a 40-foot image of the legendary actress Ruby Dee at Karamu House, created with muralist Kent Twitchell in 2013; and (ABOVE) Vote!, created in 2020 at East 91st Street at St. Clair Avenue. Photo courtesy of Bob Perkosky.

Sankofa Fine Art Plus has been developing opportunities to showcase African and African American art and artists since 1999. In 2001, Sankofa introduced the Black Art Expo, a showcase and marketplace featuring Black artists from Cleveland and across the country. This annual event attracted hundreds of attendees and encouraged a culture of collecting Black art that had been cultivated by Shaker Heights-based Malcolm Brown Gallery, the first for-profit, Black-owned art gallery in the United States (1980 to 2011). The Expo created an awareness and appreciation for artists of color in our region at a time when they weren't widely represented in art galleries or museums here, or around the country for that matter. It created a sense of pride and possibility for artists of color who needed outlets to showcase and monetize their practices.

Sankofa's Black Art Expo was discontinued after 2011 when the climate for art shows and festivals shifted with a depressed economy. Sankofa had amassed a collection of Black art over the years, so it began offering pieces on loan to Black History Month exhibits around town. In 2013, Sankofa shifted to public art, starting with a forty-foot-tall mural of legendary actress Ruby Dee at the historic Karamu House in collaboration with renowned muralist Kent Twitchell. A series of community murals followed, starting with the Our Lives Matter (2015), Knowledge is Power (2018), and VOTE! (2020) murals in Glenville; the massive Kings and Queens of Lakeview Terrace mural on West 28th Street and Washington (2016); and Lady Justice in Hough (2021). These murals were part of Urban Renaissance with heART, Sankofa's community mural program designed to actively involve community residents in the design and painting of murals in their neighborhoods. The result is a collection of a dozen murals that challenge stereotypes, creating a sense of pride and inspiration while reflecting the concerns, dreams, and aspirations of Clevelanders who live in disinvested neighborhoods.

SANKOFA FINE ART PLUS
11401 Saint Clair Avenue
Cleveland, Ohio 44108
sankofafineartplus@gmail.com

The Sculpture Center Presents Erin Mallea and Cameron Granger

LEFT: Erin Mallea, Permissible Dose, installation detail, 2023. RIGHT: Cameron Granger, It's time for me to go, Studio Museum Artists in Residence 2021–22 installation, 2022.

THE SCULPTURE CENTER
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

EVENTS
Connie Fu and the Collective: blooming flower, chaos of love, through Saturday, March 4
Kasumi: Surfacing and Selections from the Perpetual Series, through Saturday, March 4
Erin Mallea, Permissible Dose, March 17–April 29. Opening 5:30-8pm Friday, March 17
Cameron Granger, Dream Drop Distance, March 17–April 29. Opening 5:30-8pm Friday, March 17

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Gregory Alan Johnson, an Emerging Artist at the Age of 68

by Gregory Alan Johnson

Gregory Alan Johnson, my grandmother at the sanatorium.

It seems improbable. Is there such a thing as a late bloomer? Does someone at age 68 have anything of value to give to our culture? Well…

Gregory Alan Johnson was born in Euclid, Ohio, in 1954 and spent his youth growing up in Brook Park. At an early age, Gregory loved to doodle. He loved it so much that it developed into somewhat of an obsession. Over the years, Gregory got quite good at doodling, and upon graduating high school, he got a job at a gas station to save money for art school. In 1974 he was accepted by Cooper School of Art in Cleveland (defunct since the late '80s). Although the training was top-notch and most of the teachers were excellent, Gregory left after about a year and a half feeling uninspired and disappointed, with a vague feeling that he wasn't really an artist. He recollects, "In retrospect, I think it was a combination of laziness and immaturity; I just didn't know what I wanted."

After leaving Cooper, Gregory got married and began to raise a family, working a day job and doing occasional freelance illustration. It was during this time that he started doodling again, using felt-tip markers on Bristol board, items that he used for illustration layouts. "I began to see patterns in these drawings," he says, "and using my training and experience, such that it was, I followed these patterns and an idea would emerge." These drawings began to pile up. "They were reflections of an inner world: joy, sadness, rage, angst…they spoke to me." He gradually realized that he had found his muse. Now what?

"I didn't know what to do with them. I wouldn't show them to anyone outside of friends and family. Too weird, too personal." It wasn't until people started to give him positive feedback—people who were often artists and art students—that he realized the drawings might be shown to a wider audience.

So upon retirement Gregory did just that. His work has been shown in galleries in the Columbus, Ohio, area, and he recently completed a solo show at Stella's Gallery in Willoughby.

Yes, there is such a thing as a late bloomer. He wasn't ready back then. He is now. "Looks like I've grown up," Gregory says with a smile.

Gregory's art can be viewed online (gregoryalanart.com), on Instagram (@gregoryalanart), on Facebook (@GregoryAlanArt), and on Twitter (@GregoryAlanArt).

STELLA'S ART GALLERY

38033 Euclid Ave
Willoughby, Ohio 44094
440.266.9111
Stellasartgallery.com

Summit Artspace Provides Studio Space and More for Artists

by Grace Carter

LEFT: Jaron M. LeGrair, owner of Jaron M. LeGrair Studio, has been a resident of Summit Artspace since 2015. RIGHT: Self-taught glass artist Jennifer L. Worden was a longtime visitor to Summit Artspace before she opened her studio there.

Summit Artspace, a nonprofit located in downtown Akron, connects artists and artist-serving organizations to the resources they need to thrive professionally, creatively, and financially. This support comes in many forms, from exhibitions to coaching sessions to studio rentals. Artists of all disciplines are welcome, filling the building with visual art, music, theatre, and more. Residents and visitors alike enjoy the boundless inspiration provided by this diverse creative community.

Lizzi Aronhalt is a painter, educator, and muralist, and she has been a resident at Summit Artspace for over five years. Her architecturally-focused work engages themes such as memory, place, and the passing of time. Aronhalt became a resident when she was launching her career as a visual artist. "Having a studio space dedicated to my painting has allowed me to focus on my work and create like I hadn't been able to previously. I love having a quiet workspace during the week that is open to the public on the weekend. It allows me to create and interact with the community in the same space," she explains.

Jaron M. LeGrair is the owner and founder of Jaron M. LeGrair Studio and has been a resident since 2015. His mission is to encourage boldness, creativity, and awareness of the voice, and he coaches singers around the world. LeGrair has amassed an impressive following on social media, surpassing 300,000 followers on TikTok and 100,000 subscribers on YouTube, all from his studio at Summit Artspace. He became a resident because he wanted a safe haven for his unique clients in a central location.

Jennifer L. Worden is a self-taught glass artist. She works with recycled glass so that she can experiment, and creates whimsical pieces that she sells at Summit Artspace and around the community. "I'd been participating in art festivals for years and wanted my own public work and display space. I was a longtime visitor to Summit Artspace and thought it would be the perfect place for me. Not only have I gained a dedicated space for my art, but I've gained a wonderful community of fellow artists and building visitors who have helped me grow and expand my art and have also become my friends," said Worden.

"As a mission-driven organization, we understand that artists' needs go beyond four walls and a door. While many artists come to Summit Artspace for the studios, they stay for the community and bountiful opportunities," notes Heather Meeker, executive director.

SUMMIT ARTSPACE

140 East Market Street
Akron, Ohio 44308
summitartspace.org
330.376.8480

EVENTS

Public Hours, 11am-7pm Fridays & 11am-5pm Saturdays
Winter Exhibitions, through March 18
Akron ArtWalk, 5-9pm Friday, March 10
Spring Exhibitions, April 7–June 17

Exploring Identity, Gender and Self Through an Innovative Lens

by Brad Hauber

Paul Duda, *Cleveland's Industrial Valley*, The Paul Duda Gallery.

From exploring the themes of gender, race, and culture through interactive installations to the whimsical fun of music posters to turning the lens on the inside of Cleveland's steel mills, there's a lot happening in Tremont's galleries throughout the spring and during Walkabout Tremont (the second Friday of every month). There's also art on display inside some of Tremont's legendary bars and restaurants, like The Treehouse and Edison's Pub. Here's a look at some of what's happening:

COVETED III: HISTORIES – KAISER GALLERY

2418 Professor Avenue

Kaiser Gallery presents *Coveted III: Histories*, on display through April 9. *Coveted III: Histories* is a powerful exploration of identity, gender, and self through an innovative lens. Using new media such as interactive installations, AI technology, photography, video, and performance art, the exhibition delves into themes of gender, race, and culture in a way that is both inspiring and revolutionary. Through this bold exhibit, viewers are challenged to reflect on preconceived notions of identity, while also being exposed to fresh perspectives on how members of society can be represented. By doing so, *Coveted III: Histories* provides an invaluable window into the ways in which individuals may express themselves differently in our rapidly-changing world. Kaiser Gallery also features a full-service bar with curated cocktails specifically designed for each show. Presenting the works of Anna Brody, Glenda Drew, Cameron Gorman, Seth LeDonne, Gina Washington, Alexa Wehrman, and Jun Zhang.

GREG'S ULTIMATE SUPER FANTASTIC POSTER SHOW – 818 STUDIOS

818 Jefferson Avenue

Greg's Ultimate Super Fantastic Poster Show opens during Walkabout Tremont on March 10. It's an exhibit of national and local music posters from the collection of Gregory Hovanec Jr, an avid collector who, sadly, recently passed away. The show is a stunning exhibit of poster art, largely signed and numbered prints by regional and renowned national artists like Ween, Phish, Dead and Company, Modest Mouse, MGMT, Beastie Boys, and Radiohead, from various music festivals, and many more. Posters will be available for purchase and the proceeds will help Greg's parents pay bills and rent.

ABOVE: Anna Brody, *Coveted III: Histories*, Kaiser Gallery. RIGHT: *Greg's Ultimate Super Fantastic Poster Show*, 818 Studios.

CLEVELAND'S INDUSTRIAL VALLEY – THE PAUL DUDA GALLERY

2342 Professor Avenue

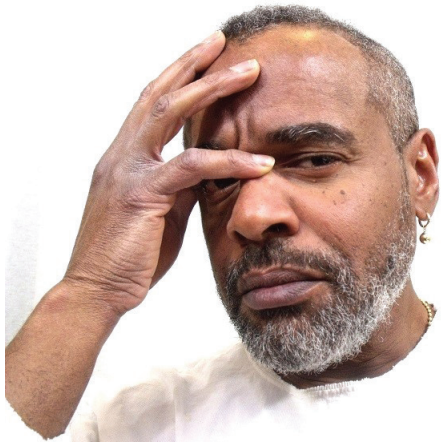
Artist and photographer Paul Duda ventured where few Clevelanders have gone for his latest works—inside Cleveland's steel mills to photograph an intriguing view of a side of the city rarely seen. "I'm inspired by the industrial Flats because they're still working and providing jobs to Clevelanders. Besides, no one is allowed to get in there so people like to see what it looks like," said Duda. Joining the images of the industrial valley at his eponymous gallery are Duda's iconic Cleveland photos and his paintings and prints of garden scenes.

EVENTS

Walkabout Tremont—Second Friday of Each Month, featuring art, fashion, music, food, drink and entertainment the second Friday of each month from 5 to 10pm. On May 12, Walkabout Tremont moves outside for the season with pop-up vendors and performers along Professor Ave. Visit WalkaboutTremont.com for more information.

Valley Art Center Announces New Public Art Project & Hosts 2nd Annual *Emerging Young Artists Exhibition*

by Valley Art Center Staff



LEFT: Artwork from S. Nicole Avery featured in the first edition of the *Emerging Young Artists Exhibition*. ABOVE: Artist Ron Shelton will be working with VAC on a public art installation for both World Art Day and Earth Day.

Valley Art Center is dedicated to bringing joy to our community through art. In line with this mission, we are excited to announce a new public art project in celebration of both World Art Day and Earth Day. VAC is partnering with artist Ron Shelton, who creates environmental displays from ordinary objects that are often made of unsustainable materials. He not only transforms these environmental hazards, like plastics, into beautiful works of art, but also raises awareness of the environmental impacts of his chosen medium. "Since I began this plastic study, my artistic practice will no longer be a tool for merely an aesthetic pursuit. Art has the power to change the world and change minds," says the artist.

Shelton will create a stunning wasp nest pattern installation, made entirely from recycled plastics, in Chagrin Falls' Riverside Park. It will be installed for World Art Day (April 15) and deinstalled a week later on Earth Day (April 22). The piece itself will then be recycled and will reappear on the exterior of the Valley Art Center's building for an exhibition focused on reused materials, *Contemporary Debris*, premiering in September.

This project will showcase the beauty of public art and the power of sustainability while providing an opportunity for the community to get involved. On March 18, VAC will be hosting an all-ages community workshop where all are invited to lend a hand and help bring this project to life. The artist and VAC hope this project will inspire creativity and encourage conversation about the impact of our actions on the environment. Be sure to mark your calendars and join VAC in making a difference through art.

Valley Art Center is also thrilled to announce the second edition of our *Emerging Young Artists Exhibition*. This exhibition provides a platform for young Northeast Ohio artists, ages 16 to 22, to showcase their work and learn, grow, and network with others in their community.

Says Assistant Director and Gallery Manager Julie Polsinelli, "VAC is excited to see the creativity and passion that the young artists of Northeast Ohio will bring to this exhibition. By supporting the next generation of artists, we hope to help foster the development of the arts." Join us in supporting and attending this exhibition featuring the exceptional works of young emerging talent.

VALLEY ART CENTER

155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

EVENTS

Ron Shelton Community Workshop, 2-6pm Saturday, March 18
2nd Annual Emerging Young Artists Exhibition, March 31–May 10. Opening 6-8pm Friday, March 31
World Art Day Installation, Saturday, April 15

Springtime at Waterloo Arts Brings Color and Joy

by Kayli Salzano

LEFT: Judy Giera, Peep Show 1, acrylic medium, fiber paste, color pencil, curling gift wrap ribbon, adhesive foam, spray paint, and epoxy resin on panel, 6.5 X 16.5 X 4.5 inches, 2022. ABOVE: Judy Giera, Happy Wife, Happy Life (so they say), mixed media and needles used by the artist for intramuscular injections for HRT prescribed as part of gender affirming care on wooden panel, 4.5 X 6 inches, 2022.

On view in Waterloo Arts' main gallery through March 25 is *I Paint Houses*, a site-responsive collection of three-dimensional paintings by Alex Vlasov. Undercutting the art historical weight of the term "painting," Vlasov's newest body of work playfully constructs a relationship between raw building materials, fluorescent color, and the everyday as a canvas.

Mitered angles of construction lumber halo lively and structural configurations of paintings on treated plywood, metal studs sandwich layers of composite drywall, and concrete blocks appear to prop up the limbs of the artist's sprawling artworks. Vlasov's presentation of an alternative concept of value, technique, and labor in contemporary art echo his commendation of experimentation and amusement in the studio.

In April, Cleveland-born and Brooklyn-based artist Judy Giera presents *And it can give some joy*, a multidisciplinary exhibition intent on elevating the artist's non-cisgender experience of womanhood. Giera's colorful, intensely-layered artworks attract the eye to then reveal tensions about their own makeup. Craggy, bulbous canvas edges evoke a feeling of growth and spillage, while glitter, fringe, and looping pink threads call to socially-established ideas of the feminine. Video performances nestled within draping, collaged and heavily-sculptural works visualize a connectedness amidst turmoil, envisioning euphoria and camaraderie as ways to thrive in a volatile climate. With the exhibition, Giera brings social mixers and a generous, collaborative spirit to render transgender joy through community events.

Opening concurrently in our auxiliary exhibition space is *Bingo, I'm the King Now*, a collection of ink drawings by Elena Masrour. In co-opting the brushy, tightly-framed aesthetic of American comics, Masrour invites Western viewers into a critique of the oppression of Iranian people. The artist illustrates smiling women, taunting and engaging beastly demons drawn from the style of historic Persian miniature paintings, as a means to champion a non-restrictive future for Iranian women.

Leading into May, Fatima Al Matar shares a new series of painted glass called *Windows*. Al Matar began repurposing fragile, salvaged windows as surfaces for intricate and glistening Arabic calligraphy as one way to keep her first language close after seeking asylum in the United States. Gilded script framed by flowing geometric and floral patterns, reminiscent of those on fine textiles, is meant to inspire and strengthen those experiencing similar hardship.

Information about Waterloo Arts' programs and visiting hours is posted online (waterlooarts.org), on Instagram (@waterlooarts), and on Facebook (@waterlooartscle).

WATERLOO ARTS

15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

EVENTS

Back in the Day, through March 4
I Paint Houses, through March 25
Bingo, I'm the King Now, March 18–April 11
And it can give some joy, April 7–May 20.
Opening reception 6-9pm Friday, April 7
Windows, April 22–May 20

Kristen Newell's *I Can't Control It* at WOLFS

by Arianne Flick

Artist Kristen Newell flanked by two works in her upcoming exhibition.

Sculpting has been a thread through sculptor and ceramicist Kristen Newell's life beginning with small animals made of Sculpey™ clay. These days, she creates larger than life figures at her studio in the Hildebrandt Artist Collective. Two figures, I know it Isn't Right (2023) and Point of Contact (2023)—Kristen's latest works—are of the raw clay body style that she has been refining, spending more time scraping and carving than characteristic of many ceramic artists. This technique allows finer details to be seen. "I have a desire to create sympathetic figures promoting kindness and portraying emotions not always obvious, not always revealed."

In this vein, Kristen does not mask cracks from the kiln. "They're natural, a map of what a piece has been through, they show its vulnerability and when reinforced, become the strongest parts of the sculpture."

"I can't remember a time where I didn't want to do this."

When discussing her upcoming exhibition at WOLFS Gallery, Newell spoke of the huge influence her artistic family has had on her. Newell's maternal side of the family was more academically-oriented towards the arts, whereas her paternal side of the family's approach was a more spirited one, often throwing wild fiddle parties. Coming from a long line of artists, authors and musicians, being an artist is in her DNA.

Encouraged since childhood, the positive feedback Kristen received bolstered her realization that she would grow up to become an artist. At the age of seventeen, her high school chose to purchase one of her drawings, the first she ever sold. She then went on to study at the University of Vermont and spent an eye-opening semester at the Cleveland Institute of Art. Her college years were a time of success and struggle, both with instructors and herself.

Upon graduating from the University of Vermont, Kristen immediately moved back to Cleveland, where she began a three-year internship and six-month artist residency at BRICK Ceramic + Design Studio in Collinwood. "BRICK is where I really developed the skill to create large-scale pieces. I finally had access to a large kiln and the ability to work with a community of artists sharing knowledge and sharing techniques."

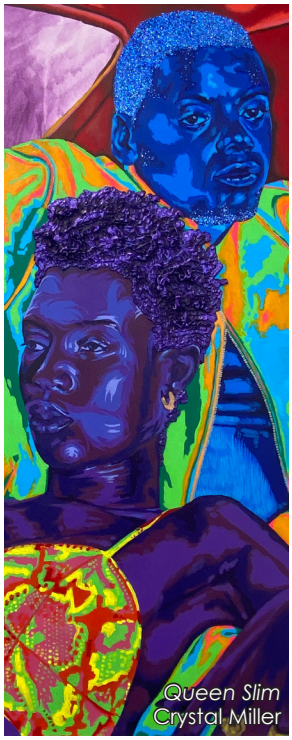
The exhibition, *I Can't Control It*, will open from 5 to 8pm on Friday, April 14, and remain on view through May 27, from 11am to 5pm Tuesday through Saturday.

WOLFS GALLERY

23645 Mercantile Road
Beachwood, Ohio, 44122
Wolfsgallery.com

EVENTS

I Can't Control It: Kristen Newell, April 14–May 27.
Opening reception 5-8pm Friday, April 14



Crystal Miller is the 2023 BIPOC+ solo exhibition recipient.

SUMMIT ARTSPACE

SPRING EXHIBITIONS 2023

April 7 - June 17

Betty and Howard Taylor Main Gallery
the things we carry
Gwen Waight

Horizon Gallery
Black Spaces: Defying Social Constructs
Crystal Miller

Forum Gallery
Artists of Rubber City Juried Exhibition

Intersections Gallery
Women's Art League 90th Anniversary Member Exhibition

Welcome Gallery & Wall-to-Wall
StarBurst | **Regional Juried High School Exhibition**

140 E Market Street | Akron OH 44308 | **summitartspace.org**

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HEADSPACE:
ELEANOR CONOVER
GEORGIA ELROD
FOX HYSEN
MATTHEW KOLODZIEJ
SCOTT OLSON
EMIL ROBINSON

APRIL 13 — 16
MICHELLE GRABNER
AUDRA SKUODAS
(AT EXPO CHICAGO)

APRIL 22 — MAY 27
DANA OLDFATHER

APRIL 29 — MAY 27
BENEDICT SCHEUER
(AT FORELAND
CATSKILL, NEW YORK)

MAY 20 — NOVEMBER 26
LAUREN YEAGER
EVERLASTING PLASTICS
(AT THE VENICE ARCHITECTURE BIENNALE)

ABATTOIRGALLERY.COM
INFO@ABATTOIRGALLERY.COM
3619 WALTON AVENUE, CLEVELAND, OHIO 44113

TRICIA KAMAN WINS

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YARDS Projects Presents *The Infinite Mix*

by Liz Maugans

Photogram by Bruce Checefsky.

The artists in *The Infinite Mix* filter and play with the absurd in a time and space that seems so damn upside-down and surreal. It is very much like the moment in which Man Ray developed his early artistic approaches during the Dada movement. Shaped by the trauma of World War I and the emergence of a modern media culture, advancements made in communication technologies (like radio and cinema) shifted Dada artists and their disillusionment to more traditional modes of art making and experimentations with chance and spontaneity. Much like today, it was a moment in history that was all mixed up.

This exhibition includes artists who focus on collage, assemblage, photomontage, and mixed media that play with abstraction, conceptual art, and surrealism. *The Infinite Mix* not only celebrates a diverse group of artists at different stages of their careers, but reveals their process of bringing together disparate materials to create their ideations. Through skill and care, artists juxtapose unexpected elements and concepts in their work to tell many different stories.

Artists included are Robert Banks, Bruno Casiano, Bruce Checefsky, Abigail Cipar, Elizabeth Emery, Will Grimm, Ruth Green, Elaine Hullihen, Baila Litton, Barbara Martin, Linda McConaughy, Amber McElreath, Ted Nowick, Cynthia Petry, Louis Ross, and Mark Soppeland.

YARDS PROJECT SPACE

725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

EVENTS

The Infinite Mix, March 30–May 20. Opening reception 5:30-8pm Friday, March 30

Zygote *Resident Artist Exhibition* Opens in March

by Zygote Staff

Charisse Harris working on a mezzotint in Zygote's Print Shop.

Thanks to a grant from the National Endowment for the Arts, all of Zygote's 2023 residency programs are fully supported, including our Black, Indigenous and Artists of Color Fellowship—which is now in its fourth cohort. Each BIPOC fellow participates in a ten-week program that gives them the opportunity to learn a variety of printmaking techniques, including silkscreen, etching, lithography, monoprint, relief, and RISO. They receive financial support, as well as full shop access. We are currently accepting applications for our summer 2023 BIPOC cohort—the deadline to apply is April 1.

Participants in our fall and spring 2022 BIPOC residency will be exhibiting their work at Zygote's Gallery, in an exhibition organized by the fellows with support from Ben Levy, a curator and PhD candidate at Case Western Reserve University. Artists to be shown include Charisse Harris (pictured), Paula Jackson, Sydney Jefferson, Ron Shelton, and will0w Watson.

For more information about Zygote's residency programs, and exhibitions, please visit www.zygotepress.org.

ZYGOTE PRESS

1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

EVENTS

Zygote Recent Resident Artist Exhibition, March 3–April 15. Opening 6-8pm Friday, March 3. For gallery hours, please visit zygotepress.org/gallery.

MEMBERS

GALLERIES AND ORGANIZATIONS

Abattoir Gallery
Hildebrandt Building
3619 Walton Avenue
Cleveland, Ohio 44109
abattoirgallery.com

acerbic
Twitter:
@ablackpoet03
@donaldblackjr
Instagram:
@ali_write
@dblackoriginals
@ggonzalez821

Akron Art Museum
One South High Street
Akron, Ohio 44308
akronartmuseum.org
330.376.9185

Akron Black Artists Guild
@abaguild
abaguild.org

Allen Memorial Art Museum
Oberlin College
87 North Main Street
Oberlin, Ohio 44074
oberlin.edu/amam
440.775.8665

Amoré Gallery
2171 Murray Hill Road
Cleveland, Ohio 44106
Amoregallerycleveland.com

Art Books Cleveland
c/o The Morgan Conservatory
1754 East 47th Street
Cleveland, Ohio 44103
artbookscleveland@gmail.com
216.361.9255

ART EverySpace
artEverySpace.com
hello@artEverySpace.com
415.827.6269

The Artseen Gallery
5591 Liberty Avenue
Vermilion, Ohio 44089
440.963.0611

Art Gallery at Beachwood Community Center
25325 Fairmount Blvd
Beachwood, Ohio 44122

Art House, Inc.
3119 Denison Avenue
Cleveland, Ohio 44109
arthouseinc.org
216.398.8556

ArtiCle/Art In Cleveland
15316 Waterloo Road
Cleveland, Ohio 44110
artincleveland.com
440.655.6954

Artists Archives of the Western Reserve
1834 East 123rd Street
Cleveland, Ohio 44106-1910
artistsarchives.org
216.721.9020

Artists of the Rubber City
The Box Gallery
140 East Market Street
Akron, Ohio 44308

ARTneo
1305 West 80th Street, Suite 016
Cleveland, Ohio 44102
artneo.org
216.227.9507

Art Source
23600 Mercantile Road, Suite A
Beachwood, Ohio 44122
artsourcecleveland@gmail.com
216.464.0898

Assembly for the Arts
1900 Superior Avenue,
Suite 130
Cleveland, Ohio 44114
assemblyCLE.org
216.575.0331

BAYarts
28795 Lake Road
Bay Village, Ohio 44140
bayarts.net
440.871.6543

Bonfoey Gallery
1710 Euclid Avenue
Cleveland, Ohio 44114
bonfoey.com
216.621.0178

Bostwick Design Art Initiative
2731 Prospect Avenue
Cleveland, Ohio 44115

Cain Park Feinberg Gallery
14591 Superior Road
Cleveland Heights, Ohio 44118
cainpark.com
216.371.3000

Canton Museum of Art
1001 Market Avenue North
Canton, Ohio 44702
cantonart.org
330.453.7666

Chagrin Arts
88 North Main Street
Chagrin Falls, Ohio 44022
chagrinarts.org
440.247.9700

Cleveland Arts Prize
PO Box 21126
Cleveland, Ohio 44121
clevelandartsprize.org

Cleveland Convention Gallery
1 Saint Clair Avenue NE
Cleveland, Ohio 44114
clevelandconventions.com
216.920.1437

Cleveland Institute of Art
11610 Euclid Avenue
Cleveland, Ohio 44106
cia.edu
800.223.4700

Cleveland Museum of Art
11150 East Boulevard
Cleveland, Ohio 44106
clevelandart.org
216.421.7350

Cleveland Photo Fest
PO Box 22844
Beachwood, Ohio 44122
clevelandphotofest.org
440.554.5644

Cleveland Print Room
2550 Superior Avenue
Cleveland, Ohio 44114
clevelandprintroom.com
216.401.5981

Cleveland Skribe Tribe
@ClevelandSkribeTribe
@sanoizm
@DayzWhun
@mistersoul216
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La Cosecha Galeria
4490 Pearl Road
Cleveland, Ohio 44109
lacosechagaleria.com
lacosechagaleria@aol.com
216.385.9545

Current Cleveland
1300 West 78th Street
Cleveland, Ohio 44102
currentcleveland.org

Cuyahoga Valley Art Center
2131 Front Street
Cuyahoga Falls, Ohio 44221
cvart.org
330.928.8092

Dawn Tekler Studio
1305 West 80th Street,
Suite 113
Cleveland, Ohio 44102
dawntekler.com
216.906.2501

Deep Dive Art Projects
at The Deep End
423 East 156th Street
Cleveland, Ohio 44110
deepdiveart.com
216.973.1986

Deep Roots Experience
7901 Central Avenue
Cleveland, Ohio 44104
deeprootsexperience.com

District Gallery
20076 Walker Road
Shaker Heights, Ohio 44122
@districtgalleryart
district-gallery.com
216.218.9307

E11even2 Gallery
1300 West 78th Street,
Suite 112
Cleveland, Ohio 44102
thepopshop@gmail.com

East Ave Market and Gallery
2290 East Avenue
Akron, Ohio 44314
eastavefleamarket@gmail.com
Instagram: @eastavemarket
Facebook: East Ave Market

Edward E. Parker Creative Arts Complex/ Snickerfritz Cultural Workshop for the Arts
13240 Euclid Avenue
East Cleveland, Ohio 44112
eepmoa.com

Eileen Dorsey Studio
1305 West 80th Street
Cleveland, Ohio 44102
eileendorsey.com

Fawick Gallery
Baldwin Wallace University
95 East Bagley Road
Berea, Ohio 44017
bw.edu

The Florence O'Donnell Wasmer Gallery Ursuline College
2550 Lander Road
Pepper Pike, Ohio 44124
ursuline.edu
440.646.8121

Flux Metal Arts
8827 Mentor Avenue, Suite A
Mentor, Ohio 44060
fluxmetalarts.com
440.205.1770

Foothill Galleries of the Photo Succession
2450 Fairmount Boulevard,
Suite M291
Cleveland Heights, Ohio 44106
foothillgalleries.com
216.287.3064

Fra Angelica Studio
31022 Lake Road
Bay Village, Ohio 44140
440.503.3533

Framed Gallery
15813 Waterloo Road
Cleveland, Ohio 44110
framedgallery.net
216.282.7079

Future Ink Graphics
at the Pivot Center for Art,
Dance and Expression
2937 West 25th Street
Cleveland, Ohio 44113
art@futureinkgraphics.com
Instagram: @fig_
futureinkgraphics
Facebook: Future Ink Graphics
Café Social Latinoamericano:
cafesocialcoffee.com

The Galleries at Cleveland State University
1307 Euclid Avenue
Cleveland, Ohio 44115
csuohio.edu/artgallery
216.687.2103

Gallery 202
78th Street Studios, #202
1305 West 80th Street
Cleveland, Ohio 44102
gallery202cle.com
216.407.3685

Gallery at Lakeland Community College
7700 Clocktower Drive
Kirtland, Ohio 44094
lakelandcc.edu/gallery
440.525.7029

Gallery +
78th Street Studios, #109
1305 West 80th Street
Cleveland, Ohio 44102
gallery-plus.com

Glass Bubble Project
2421 Bridge Avenue
Cleveland, Ohio 44113
glassbubbleproject.com
216.696.7043

Graffiti Heart
graffitiheart.org
440.781.4515

Gray Haus Studios
Bay Village, Ohio 44140
christy@grayhausstudios.com
grayhausstudios.com
216.393.7533

HEDGE Gallery
1300 West 78th Street,
Suite 200
Cleveland, Ohio 44102
hedgeartgallery.com
Facebook: HEDGE Gallery
216.650.4201

Heights Arts
2175 Lee Road
Cleveland Heights, Ohio 44118
heightsarts.org
216.371.3457

High Art Fridays
highartfridays.com

Judson Smart Living Howson & Streeter Galleries
1801 Chestnut Hills Drive
Cleveland Heights, Ohio 44106
judsonsmartliving.org
216.791.2885

The South Concourse Gallery at Judson Manor
1890 East 107th Street
Cleveland, Ohio 44106

ICA Art Conservation
2915 Detroit Avenue
Cleveland, Ohio 44113
ica-artconservation.org
216.658.8700

Images Gallery
14406 Detroit Avenue
Lakewood, Ohio 44107
mellinophotography.com
216.406.1271

Kaiser Gallery
2418 Professor Avenue
Cleveland, Ohio 44113
kaisergallery.com
216.282.3826

Kenneth Paul Lesko Gallery
1305 West 80th Street
Cleveland, Ohio 44102
kennethpaullesko.com
216.631.6719

Kent State University School of Art Collections and Galleries Center for the Visual Arts
325 Terrace Drive
Kent, Ohio 44242
galleries.kent.edu
330.672.1369

Kings & Queens of Art
1385 East 34th Street
Cleveland, Ohio 44114
kqoa.org
gwendolyngarth@gmail.com

KINK Contemporary
15515 Waterloo Road
Cleveland, Ohio 44110
KINKcontemporary.com

LAND studio
1939 West 25th Street
Suite 200
Cleveland, Ohio 44113
land-studio.org
216.621.5413

Loganberry Books Annex Gallery
13015 Larchmere Boulevard
Shaker Heights, Ohio 44120
loganberrybooks.com
216.795.9800

Lorain County Community College Beth K. Stocker Art Gallery
Stocker Arts Center
1005 North Abbe Road
Elyria, Ohio 44054
lorainccc.edu
440.366.4040

M. Gentile Studios
1588 East 40th Street #1A
Cleveland, Ohio 44103
mgentilestudios.com
216.881.2818

Maker Town
makertownusa.com
info@makertownusa.com
Instagram: @maker_town
Facebook: @makertownapp

Mansfield Art Center
700 Marion Avenue
Mansfield, Ohio 44906
mansfieldartcenter.org
419.756.1700

Maria Neil Art Project
15517 Waterloo Road, Suite 1B
Cleveland, Ohio 44110
info@marianeilartproject.org

Massillon Museum
121 Lincoln Way East
Massillon, Ohio 44646
massillonmuseum.org
330.833.4061

moCa Cleveland
11400 Euclid Avenue
Cleveland, Ohio 44106
mocacleveland.org
216.421.8671

Museum of Creative Human Art (MOCHA)
P.O. Box 24157
Cleveland, Ohio 44124
creativehumanart.org

The Morgan Art of Papermaking Conservatory & Educational Foundation
1754 East 47th Street
Cleveland, Ohio 44103
morganconservatory.org
216.361.9255

Myers School of Art University of Akron
150 East Exchange Street
Akron, Ohio 44325
uakron.edu/art/
330.972.6030

Nicholson B. White Gallery
St. Paul's Episcopal Church
2747 Fairmount Boulevard
Cleveland Heights, Ohio 44106
216.932.5815

The Northern Ohio Illustrators Society
23700 Fairmount Boulevard
Shaker Heights, Ohio 44122
nois.com

Orange Art Center
31500 Chagrin Boulevard
Pepper Pike, Ohio 44124
orangeartcenter.org
artcenter@orangecsd.org
216.831.5130

Peninsula Art Academy
1600 West Mill Street
Peninsula, Ohio 44264
330.657.2248

Prama Artspace
5411 Pearl Road
Parma, Ohio 44129
pramaartspace.com
Facebook: Prama Artspace
Instagram: @prama_art_space
216.336.5585

Praxis Fiber Workshop
15301 Waterloo Road
Cleveland, Ohio 44110
praxisfiberworkshop.org

The Print Club of Cleveland
11150 East Boulevard
Cleveland, Ohio 44106
printclubcleveland.org
216.707.2579

River Gallery
19046 Old Detroit Road
Rocky River, Ohio 44116
rivergalleryarts.com
440.331.8406

Rooms to Let: CLE
5620 Broadway Avenue
Cleveland, Ohio 44127
slavicvillage.org

The Salon
2291 Demington Road
Cleveland Heights, Ohio 44118
330.289.1837

Sam Roth
Murray Hill Galleries
2026 Murray Hill
Cleveland, Ohio 44106
samrothart@gmail.com

Sankofa Fine Art Plus
11401 Saint Clair
Cleveland, Ohio 44108
sankofafineart.org
216.502.6853

Screw Factory Artists
13000 Athens Avenue
Lakewood, Ohio 44107
screwfactoryartists.com
216.521.0088 (studio rentals)

The Sculpture Center
1834 East 123rd Street
Cleveland, Ohio 44106
sculpturecenter.org
216.229.6527

Shaker Community Gallery
3445 Warrensville Center Road
Shaker Heights, Ohio 44122
216.926.8842

Shaker Historical Society Lissauer Gallery
16740 South Park Boulevard
Shaker Heights, Ohio 44120
shakerhistoricalsociety.org
216.921.1201

Sherrie Gallerie
694 North High Street
Columbus, Ohio 43215
sherriegallerie.com
614.221.8580

Shooting Without Bullets
Shootingwithoutbullets.org
amanda@
shootingwithoutbullets.org

Society for Photographic Education
2530 Superior Avenue
Suite 403
Cleveland, Ohio 44114
spenational.org

Stella's Art Gallery
38033 Euclid Avenue
Willoughby, Ohio 44094
stellasartgallery.com

Still Point Gallery
12427 Cedar Road
Cleveland, Ohio 44106
stillpoint-gallery.com
216.721.4992

Summit Artspace
140 East Market Street
Akron, Ohio 44308
Summitartspace.org
330.376.8480

Survival Kit
1305 West 80th, Suite 303
Cleveland Ohio 44102
survivalkitgallery.com
216.533.4885

Susie Frazier
1305 West 80th Street
Suite 117
Cleveland, Ohio 44102
susiefrazier.com
info@susiefrazier.com
Instagram: @susiefrazier

Transformer Station
1460 West 29th Street
Cleveland, Ohio 44113
transformerstation.org

Tri-C Gallery East
4250 Richmond Road
Highland Hills, Ohio 44122
tri-c.edu
440.987.2473

Tricia Kaman Studio/Gallery
2026 Murray Hill, #202
Cleveland, Ohio 44106
triciakaman.com
216.559.6478

Valley Art Center
155 Bell Street
Chagrin Falls, Ohio 44022
valleyartcenter.org
440.247.7507

The Verne Collection
2207 Murray Hill Road
Cleveland, Ohio 44106
vernegallery.com
216.231.8866

Walkabout Tremont
walkabouttremont.com

Waterloo Arts
15605 Waterloo Road
Cleveland, Ohio 44110
waterlooarts.org
216.692.9500

William Busta Projects
15515 Waterloo Road
Suite 2 Upstairs
Cleveland, Ohio 44110
bustaprojects@gmail.com
216.401.2752

WGS Productions
wgsproductions.com
Williamscheele@gmail.com
216.832.8212

WOLFS
23645 Mercantile Road
Beachwood, Ohio 44122
wolfsgallery.com
216.721.6945

YARDS Project Space
725 Johnson Court
Cleveland, Ohio 44113
yardsproject.com

Youngstown State University McDonough Museum of Art
525 Wick Avenue
Youngstown, Ohio 44502
ysu.edu/mcdonough-museum
330.941.1400

Zygote Press
1410 East 30th Street
Cleveland, Ohio 44114
zygotepress.com
216.621.2900

INDIVIDUAL ARTISTS

Herb Ascherman
ascherman.net

Dennis and Kathleen Barrie

Beads & Pieces LLC

Leigh Bennett Teaching Studio

Keith Berr

Laurence Channing

Kimberly Chapman
Kimberlychapmansculptor.com

Sarah Curry
Sarahcurryartist.com

Susan Danko
susandanko.com

JoAnn Dickey
joanndickey.com

Marilyn Farinacci

Michael Gill
MichaelGillBooksAndPrints.com

Mary Hegarty Designs

Laurel Hecht
lahecht.com

Lee Heinen
leeheinen.com

Bob Herbst
bobherbst.com

David King
Davidkingpainting.com

Terry Klausman

Mona Kolesar

Suzan Kraus
suzart.blogspot.com

Michael Maguire

MP Marion

Liz Maugans
lizmaugans.com

Heather McClellan

Melissa McClelland

Kathleen McKenna

Marcello Mellino
mellinophotography.com

John R. Nativio

Kelly Parks

Bob Perkoski

Brenda Pokorny

Arabella Proffer
arabellaproffer.com

Eric Rippert
ericrippert.com

Sam Roth
samrothart.com

Tom Schorgl

Kathy Skerritt

Jean Sommer

Steven Standley Galleries

Marsha Sweet

Judy Takács
judytakacs.com

John Tellaisha

Peter Tompkins

Douglas Max Utter
douglasutter.com

Richard Vaux

Sandra Vaux

Emily Vigil

Lawrence Waldman

Guerin Wolf

Dr. Marie A. Simon and John Michael Zayac

Spring 2023 Events Listing

is your easy, chronological guide to exhibits and opportunities at Northeast Ohio galleries, studios, and museums coming in the next few months. More information about many of these exhibits can be found elsewhere in the pages of *CAN Journal*.

by Anastasia Pantsios

Due to the COVID-19 crisis, we encourage you to check with galleries for current protocols. Some in-person indoor events require proof of vaccination or a negative test, and some continue to, or will again, require wearing facial covering.

These listings are based on announcements from each presenting organization at press time. Depending on the course of the disease and trends in rates of infection, events may be added, cancelled, or postponed. Check the CAN Weekly e-newsletter for the most up-to-date information. To subscribe to the free CAN Weekly, visit CANjournal.org and look for the "Join Our Email List" button on the right side of your screen.

CONTINUING EVENTS

THROUGH MARCH 5

Back in the Day: Paintings by Anitra Frazier
WATERLOO ARTS

THROUGH MARCH 5

Connie Fu and the Collective: blooming flower, chaos of love

Kasumi: Surfacing and Selections from the Perpetual Series
THE SCULPTURE CENTER

THROUGH MARCH 4

The Possible Actuals: World Building and the Landscape in Virtual Reality; Taryn McMahon: Watershed; Lori Kella: Shifting Ground; Mark Keffer: Oscillation Drills; Amanda D. King: Root Matter, curated by Amber N. Ford
YSU MCDONOUGH MUSEUM

THROUGH MARCH 5

Text and Image in Southern Asia
CLEVELAND MUSEUM OF ART

THROUGH MARCH 5

Potion Park: The Kaleidoscopic Garden of Steve Ehret & Kat Francis

Right Place, Right Time: Paintings by Robert Coleman Jackson

Color Wonder from the CMA Collection

Thinking with Animals
CANTON MUSEUM OF ART

THROUGH MARCH 8

Annual Student Faculty Show
VALLEY ART CENTER

THROUGH MARCH 11

Against Gravity: Remembering John Jackson
When John Jackson moved to Philadelphia following his graduation from the Cleveland Institution of Art, he worked as a carpenter while doing his sculpture. The two had intersected by the time he returned to Cleveland in 1992, and he expanded his assemblage work using urban debris as its raw material. He also made collaborations with an experimental drawing group called NewCelle. Tragically Jackson was murdered in 2006, along with photographer Masumi Hayashi, at the studio building where they worked. AAWR has gathered together examples of his diverse practice, including abstract paintings, which push toward 3D effects and watercolors of factory cityscapes.
ARTISTS ARCHIVES OF THE WESTERN RESERVE

THROUGH MARCH 12

Ilene Kelner Juried High School Art Show
ART GALLERY AT BEACHWOOD COMMUNITY CENTER

THROUGH MARCH 12

Quilting in the Age of the Pandemic
PRAXIS FIBER WORKSHOP

THROUGH MARCH 18

Winter Exhibitions
SUMMIT ARTSPACE

THROUGH MARCH 18

Out of the Ordinary: Images from the Mixed Up Files of Jacqui Sukie
ARTISTS OF RUBBER CITY BOX GALLERY

THROUGH MARCH 18

Link Between Roots

Mexican/American print show features 16 Mexican artists and 16 American artists with Mexican roots.

KSU DOWNTOWN GALLERY

THROUGH MARCH 18

Robert Pelegrin: Desert Visions

DEEP DIVE ART PROJECTS

THROUGH MARCH 18

Foot Squared

The intrepid Liz Maugans has once again corralled an enormous group of area artists of all ages, genders, races, art backgrounds and styles—more than 200 of them—and set them to work on a common project, in this case, pieces that measure 12 X 12 inches square. They jam the walls of Worthington Yards' lobby gallery space, with landscapes, abstracts and portraits in a variety of drawing and painting media, and a surprising number of 3D assemblage works, many seemingly inspired by Joseph Cornell's famous boxes, jostling for attention.

YARDS PROJECT

THROUGH MARCH 19

2023 Student Independent Exhibition

CLEVELAND INSTITUTE OF ART

THROUGH MARCH 19

"Now That's What I Call Art Vol 1," a group show

PRAMA ARTSPACE & GALLERY

THROUGH MARCH 23

Karen Miraldi: Bringing in the Light

LORAIN COUNTY COMMUNITY COLLEGE STOCKER GALLERY

THROUGH MARCH 25

Beyond Borders: The Art of Siona Benjamin

Benjamin's work is a riot of influences and styles, befitting someone of her background. A Jewish immigrant from Mumbai who came to America in her 20s, she uses her art to explore issues of gender, immigration, race, culture and social change from a distinctly Jewish perspective, blending imagery drawn from such diverse sources as pop art, Bollywood, Persian miniatures, Indian folk art, Hebrew manuscripts—and comic books.

THE GALLERIES AT CSU

THROUGH MARCH 25

Alex Vaslov: I Paint Houses

WATERLOO ARTS DISTRICT

THROUGH MARCH 31

Celebrate Women's History Month: from WOMAN XVI... created by women, for women, and about women

Curated by Mary Urbas

GALLERY AT LAKELAND

THROUGH APRIL 2

Photographs in Ink

CLEVELAND MUSEUM OF ART

THROUGH APRIL 2

Work of Cleveland photographer Janet Century

LOGANBERRY BOOKS ANNEX GALLERY

THROUGH APRIL 7

Dan Miller: Melancholy & Malignancy

Miller's new work continues to explore his own mental health issues and struggles with depression, while expanding to include the impact of his mother's terminal cancer diagnosis. As with his 2019 show, which looked at his divorce, grandmother's death, near-fatal motorcycle accident and bipolar disorder, his practice (which embraces acrylic, watercolor, printmaking, drawing and sculpture) turns trauma into inspiration.

MARIA NEIL ART PROJECT

THROUGH APRIL 9

Coveted III: Histories

KAISER GALLERY

THROUGH APRIL 9

Bruno Casiano: Pieces of Me

MOCA CLEVELAND

THROUGH APRIL 21

Ken Nevadomi: An Intimate Look

JUDSON PARK

THROUGH APRIL 23

Old and New in Korean Art

CLEVELAND MUSEUM OF ART

THROUGH APRIL 28

Tia-Simone Gardner: Magic Mountains, Magic Cities

Alexander Si: Fulfillment Center, Pt. 1

Conversations with her mother about their hometown of Fairfield, Alabama, which abuts Birmingham, drove the creation of Gardner's multimedia, interdisciplinary work, laying bare the structures deliberately designed to enforce segregation in that town. She works with fragmented still and moving images to reveal the meanings of geography, meanings often glossed over or hidden on purpose. Si's exhibit uses printmaking, sculpture, installation, performance and interactive activities to reveal the true cost of Amazon's business model.

SPACES

THROUGH MAY 7

Modern Impressions: Light and Water in Chinese Prints

CLEVELAND MUSEUM OF ART

THROUGH MAY 14

The Tudors: Art and Majesty in Renaissance England

CLEVELAND MUSEUM OF ART

THROUGH MAY 14

Eighty-Six Reasons for Asylum Admission

ERIE ART MUSEUM

THROUGH MAY 14

Good Hope

Work by South African illustration studio of its native flora, fauna and folklore.

AKRON ART MUSEUM

THROUGH MAY 28

Pathfinders: Kent State University School of Fashion Alumni

KENT STATE UNIVERSITY MUSEUM

THROUGH JUNE 4

Kinship: Photos from the Museum's Collection

AKRON ART MUSEUM

THROUGH JUNE 11

Sam Falls: We Are Dust and Shadow

Amber N. Ford: Someone, Somewhere, Something

Nina Chanel Abney: Big Butch Synergy

Illinois artist Nina Chanel Abney's work uses vivid colors and patterns to produce almost cartoon-like images that radiate female power. Sam Falls makes large-scale nature-based paintings and sculptures in collaboration with the National Parks. Cleveland photographer Amber N. Ford delves into a totally different medium—sound—for her installation, which addresses grief, trauma and loss.

MOCA CLEVELAND

THROUGH JUNE 11

Nineteenth-Century French Drawings from the Cleveland Museum of Art

CLEVELAND MUSEUM OF ART

THROUGH JUNE 11

Riding the Strong Currents: 20th and 21st Century Chinese Paintings from the AMAM Collection

ALLEN MEMORIAL ART MUSEUM

THROUGH JUNE 18

Modern Japan

CLEVELAND MUSEUM OF ART

THROUGH JULY 16

Like a Good Armchair: Getting Uncomfortable with Modern and Contemporary Art

ALLEN MEMORIAL ART MUSEUM

THROUGH JULY 23

Head to Toe: Heads Up! Hats; Stepping Out! Shoes; It's a Wrap! Coats

KENT STATE UNIVERSITY MUSEUM

THROUGH JULY 30

The Medieval Top Seller: The Book of Hours

CLEVELAND MUSEUM OF ART

THROUGH AUGUST 6

Femme 'n isms, Part I: Bodies Are Fluid

Between Page and Picture: History and Myth in the Persian Book of Kings

Figural Representation in Islamic Art

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 20

The Language of the Streets

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 22

Recent Acquisitions: Stephanie Syjuco

Where is Consent in Art (Museums)?

ALLEN MEMORIAL ART MUSEUM

THROUGH AUGUST 27

As the World Weds: Global Wedding Traditions

KENT STATE UNIVERSITY MUSEUM

MARCH

3 **CAN Journal Spring Issue Launch Party**

6-8pm

PRAMA ARTSPACE & GALLERY

3 **Walk All Over Waterloo**

5-9pm

WATERLOO ARTS DISTRICT

3 **Zygote Recent Resident Artist Exhibition**

Opening reception 6-8pm

Through April 15

ZYGOTE PRESS

3 **Dan Cuffaro: And this is what I do ... Exploring Design + Empowerment**

Through March 26

CLEVELAND INSTITUTE OF ART

4 **NFTs Aren't Scary: A Guide for Artists with Arabella Proffer**

1-2 pm

ARTISTS ARCHIVES OF THE WESTERN RESERVE

4 **Farewell to the ArtCraft Building Open House & Off The Wall Members Showcase exhibition**

Even before the recent announcement that the ArtCraft Building would become the new Cleveland police headquarters, hastening the exodus of its artists, the 10-year-old Cleveland Print Room had been looking for another larger space to expand its activities. It's now purchased its own building nearby and says farewell to its current spot with a non-juried show featuring work by its wide-ranging membership which includes some of the area's top photographers.

11am-6pm

CLEVELAND PRINT ROOM

4 **Headspace: Group Show with Eleanor Conover, Georgia Elrod, Matthew Kolodziej, Scott Olson and Emil Robinson**

Through April 16

ABATTOIR GALLERY

8 **Assembly for the Arts Quarterly State of the Arts**

11:30am

BEACHLAND BALLROOM

8 **Beginning/Intermediate Ceramics Class**

6-8pm

Wednesdays through April 12

ART HOUSE, INC.

9 **Allen After Hours/Art and Artlessness: The Aesthetics of Life and Art**

5:30pm

ALLEN MEMORIAL ART MUSEUM

9 **James March Studio Exhibition and Sale, presented by Deep Dive Art Projects**

Preview by appointment 3-6 pm March 9

Open House noon-4 pm March 11 and noon-3 pm March 12

JAMES MARCH STUDIO, 1287 MARQUETTE STREET, CLEVELAND

10 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

10 **Akron Art Walk**
5-9pm
AKRON HISTORIC ARTS DISTRICT

10 **Annual Juried Exhibition:**
Opening reception 5-8pm
Through April 14
BAYARTS

10 **James Massena March: Paintings**
Reception 5-8pm Friday, March 10
Through April 23
BAYARTS PLAYHOUSE

10 **Greg's Ultimate Super Fantastic Poster Show**
Opening 6-9pm
Closing date TBD
818 STUDIOS

10 **Cleveland's Industrial Valley**
Ongoing
PAUL DUDA GALLERY

10 **Imagining Rama's Journey**
Through September 17
CLEVELAND MUSEUM OF ART

10 **Monica Disiena: No Spoken Words**
Opening 7-9pm
STELLA'S ART GALLERY

11 **The Annual ABC Chili Cook-Off Benefit**
1-4pm
ART HOUSE, INC.

11 **Alison Alsup: Biking to Colorado's Tallest Mountain**
Through April 2
MASSILLON MUSEUM GALLERY M

13 **New Works**
2-7pm
EDWARD E. PARKER CREATIVE ARTS COMPLEX

14 **Tuesday Tea/Our Mothers**
Visiting assistant professor Fernanda Villarroel Lamoza outlines an in-depth analysis of the Helmet Mask (Gelede) from the Allen's collection.
3pm
ALLEN MEMORIAL ART MUSEUM

15 **Katy Richards: Pocket Full of Posies**
In the style of the classic memento mori still-life painters, Richards' new oil paintings blend beauty and morbidity to remind viewers of the transience of life. The abundant displays of lush, colorful flowers are studded with skulls, skeletons and other reminders of human fragility.
Preview 5pm March 15; opening 5-8pm March 17
Through April 28
HEDGE GALLERY

15 **Beachwood K-12 Art Show & Music Program**
Through April 9
ART GALLERY AT BEACHWOOD COMMUNITY CENTER

16 **Mindful Meditation**
An hour of intentional mindfulness centered around a work of art. This event will take place over Zoom. Register at bit.ly/allen_meditation.
12:15pm
ALLEN MEMORIAL ART MUSEUM

17 **Third Friday**
5-9pm
78TH STREET STUDIOS

17 **Cameron Granger: Dream Drop Distance**

Erin Mallea: Permissible Dose
Mallea's work embraces sculpture, video, installation, writing and interactive projects to learn about social and ecological environments, and to explore how people and those environments are interdependent. Much of her work is done outside traditional art spaces such as galleries to develop these expansive ideas; past projects include an "invasive" species test kitchen, a community cookbook sourced with a group of biologists, and conversations on generational care and death she initiated with her family.
Opening 5:30-8pm
Through April 29
THE SCULPTURE CENTER

17 **All Access group show**

Charles Schweigert in the Spotlight Gallery
Opening reception 5-8pm
Through May 14
HEIGHTS ARTS

17 **Bug Out Group Show**
This show features almost two dozen artists doing work about insects.
Through April 21
E11EVEN2 GALLERY

18 **Bingo, I'm the King Now**
Through April 11
WATERLOO ARTS

19 **Nick Stull X Steve Ehret: Room With A View**

Leigh Brooklyn: Battle Scars, The New Protagonist
Through April 16
MANSFIELD ART CENTER

20 **Glass Tile Mosaic Workshop**
5-7pm March 20 & March 27
ART HOUSE, INC.

20 **Red Press Collaborative Artist Talk: Brett Anderson**
5:10pm
YSU MCDONOUGH MUSEUM

21 **Stark County High School Art Exhibit**
Through April 9
CANTON MUSEUM OF ART
Through July 23

Karen Miraldi Artist Talk
6:30pm
LORAIN COUNTY COMMUNITY COLLEGE STOCKER GALLERY

22 **Cleveland International Film Festival**
Through April 1
PLAYHOUSE SQUARE

23 **2023 Annual Members Exhibition**
Opening Reception 5:30-8pm March 24
Through May 5
ARTISTS ARCHIVES OF THE WESTERN RESERVE

24 **11th Annual Juried Exhibition: Moments of Transformation**
Opening reception 5pm
Through April 28
MORGAN CONSERVATORY

24 **86th Annual Juried Student Art & Design Exhibition**
Opening reception 5-7pm
Through April 7
YSU MCDONOUGH MUSEUM

25 **Accessible Expressions Ohio**
Through May 7
MASSILLON MUSEUM

26 **from WOMAN XVI... created by women, for women, and about women**
Curated by Mary Urbas
Artist reception 3:30-5pm
Through March 31
THE GALLERY AT LAKELAND

26 **Close Encounters Chamber Music at Herrick Mews**
3-5pm
HEIGHTS ARTS

26 **Riemenschneider and Late Medieval Alabaster**
Through July 23
CLEVELAND MUSEUM OF ART

30 **The Infinite Mix**
Opening reception 5:30-8pm
Through May 20
YARDS PROJECT

30 **Lorain County Community College Student Art & Portfolio Exhibit**
Opening reception 4-6pm
Through April 28
LORAIN COUNTY COMMUNITY COLLEGE STOCKER GALLERY

APRIL

1 **Egyptomania: Fashion's Conflicted Obsession**
The interest in Egyptian art, culture and design in Western cultures has risen and fallen over the years, based on invasions, diplomatic relations and archeological discoveries. This show, which fills the textile and Egyptian galleries, comprises more than 50 objects from CMA's collection and clothing and jewelry on loan from around the world to tell a story spanning centuries that has raised issues of imperialism and, in recent years, cultural appropriation.
Through January 28, 2024
CLEVELAND MUSEUM OF ART

1 **Finding Identity: Heritage as Inspiration**
Through May 21
MASSILLON MUSEUM

1 **No Exit Free Community Concert**
7-8:30pm
HEIGHTS ARTS

1 **Digital Submissions for Annual Juried May Show**
Through April 15
In-person receiving April 21 & 22
Jurying April 23, Notification April 26 & 27
Show dates May 7–June 18
Pick-up June 20–25
MANSFIELD ART CENTER

6 **Risk + Discovery: Glass Innovation at CIA**
Opening reception 6-9pm
Through June 16
CLEVELAND INSTITUTE OF ART

6 **Allen After Hours / Accessibility Dreams**
A presentation by Shannon Finnegan, an artist experimenting with forms of access that intervene in ableist structures with humor, earnestness, and rage.
5:30pm
ALLEN MEMORIAL ART MUSEUM

6 **Work by graphic artists Gary Dumm & Laura Dumm**
Husband and wife Gary and Laura Dumm are known for collaborative (as well as individual) work that addresses political and environmental issues, no surprise given that Gary is known for his comic book art illustrating work by the late graphic storyteller Harvey Pekar, including a full-length book on the 60s revolutionary group Students for a Democratic Society. Laura brings a colorful pop art sensibility to their work.
Opening reception 6pm
Through April 30
LOGANBERRY BOOKS ANNEX GALLERY

7 **Walk All Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT

7 **Praxis Digital Weaving Lab Residency Alumni Exhibition**
Opening reception 5-8 pm
Through June 23
PRAXIS FIBER WORKSHOP

7 **Summit Artspace Spring Exhibitions:**

the things we carry: Gwen Waight
In the Betty and Howard Taylor Main Gallery

Black Spaces: Defying Social Constructs, Crystal Miller
In the Horizon Gallery

Artists of the Rubber City Juried Exhibition
In the Forum Gallery

Women's Art League 90th Anniversary Member Exhibition
In the Intersections Gallery

Starburst: Regional Juried High School Exhibition
In the Welcome Gallery & Wall-to-Wall

Through June 17
SUMMIT ARTSPACE

7 **And it can give some joy**
Opening reception 6-9pm
Through May 20
WATERLOO ARTS

7 **Theadis Reagins: More Gifts**
Opening reception 5-8pm
Through May 21
DEEP DIVE ART PROJECTS

7 **Bidel Tiscareno: Detumescence**
Through May 13
KSU DOWNTOWN GALLERY

11 **Tuesday Tea/A Spotlight on Student Research**
An afternoon showcasing several OC students and their projects as they share new approaches to how museums steward collections.
3pm
ALLEN MEMORIAL ART MUSEUM

12 **Angel Merendino: The Love You Share**
Merendino's series of photos of his first wife, Jennifer, during her four-year battle with breast cancer. After her cancer spread, the two found that people tended to downplay or deny the seriousness of her condition, they collaborated on the photos to show the reality of the disease from which she died. The show is a fundraiser for The Love You Share, which offers financial assistance to breast cancer patients.
Through April 21
FOOTHILL GALLERIES

13 **Assembly for the Arts Arts and Culture ReVision: Creative Spaces**
5-6:30pm
LOCATION TBD

13 **Michelle Grabner & Audra Skuodas**
Through April 16
ABATTOIR GALLERY @ EXPO CHICAGO

14 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

14 **Kristen Newell: I Can't Control It**
Opening reception 5-8pm
Through May 27
WOLFS GALLERY

15 **Keith Haring: Against All Odds**
Through September 24
AKRON ART MUSEUM

15 **Community Day**
This free family-friendly event is open to art lovers of all ages.
1:30-4pm
ALLEN MEMORIAL ART MUSEUM

15 **Davon Brantley: Awaken in the Garden My Love**
Through May 28
MASSILLON MUSEUM GALLERY M

15 **Sam Roth: The Stillness of Knowing**
Opening reception 6-8pm April 15
April 16–May 14, viewing by appointment
SAM ROTH AT MURRAY HILL GALLERIES

16 **Ekphrastacy: Artists Talk, Poets Respond to All Access and Charles Schweigert Shows**
7pm
HEIGHTS ARTS

18 **51st Annual Student Art Show and Merit Scholar Exhibition**
Opening reception and awards ceremony 5pm April 20
Through May 27
THE GALLERIES AT CSU

20 **Community Culture Night**
7-8:30pm
ART HOUSE, INC.

21 **Third Friday**
5-9pm
78TH STREET STUDIOS

21 **Spring 2023 Graduating BFA Exhibition**
Opening reception 5-7pm
YSU MCDONOUGH MUSEUM

22 **Dana Oldfather**
Opening reception 6-8pm
Through May 27
ABATTOIR GALLERY

22 **A.I. Art Panel Discussion**
2-3pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

22 **Windows**
Through May 20
WATERLOO ARTS

23 **Dana Oldfather**
Through May 27
ABATTOIR

25 **Spring Show**
Runway Show
Through April 28
CLEVELAND INSTITUTE OF ART

27 **ARTbar: an evening of art, music and cocktails**
7-8:30pm
HEIGHTS ARTS

27 **Mindful Meditation**
An hour of intentional mindfulness centered around a work of art. This event will take place over Zoom. Register at bit.ly/allen_meditation.
12:15pm
ALLEN MEMORIAL ART MUSEUM

27 **Assembly for the Arts Arts and Culture Network Night**
6-8:30pm
LOCATION TBD

29 **Benedict Schueur**
Through May 27
ABATTOIR GALLERY AT FORELAND, CATSKILL, NY

30 **Close Encounters Chamber Music at Eaton Villa**
3-5pm
HEIGHTS ARTS

MAY

2 **Finding Home: Four Artists' Journeys**

Rosa Leff: Made Home

Borderless: Artist Migration from the CMA Collection
With so much political focus on immigration, CMA's show Borderless is timely. The show features work from the permanent collection by first- and second-generation artists who arrived here from somewhere else for a variety of reasons, both forced and voluntary, to show the impact of displacement on the artists and their work, how they adapted and how they influenced American art. They include one of op art's major figures, Julian Stanczak, displaced from his native Poland in World War II as a child. Jimmy Ernst, escaped Nazi Germany, although his mother died at Auschwitz, while C.J. Yao emigrated from Taiwan.
Through July 23
CANTON MUSEUM OF ART

4 **Allen After Hours/Celebrations of Place: An Evening with Local Artists**
Cleveland-based artists explore place and belonging.
5:30pm
ALLEN MEMORIAL ART MUSEUM

4 **Altered Book Group Show**
Opening reception 6pm
Through May 28
LOGANBERRY BOOKS ANNEX GALLERY

5 **Annual Members Meeting & Members' Exhibition Closing Reception**
Meeting 5:30-6:30pm
Reception 5:30-8pm
ARTISTS ARCHIVES OF THE WESTERN RESERVE

5 **Walk Over Waterloo**
5-9pm
WATERLOO ARTS DISTRICT

5 **Urban Bright Annual Exhibition**
Ice cream social 4-5:30pm; evening reception 6-8pm
Through May 20
ART HOUSE, INC.

5 **Screw Factory Artists Open House**
6-10pm May 5
10am-3pm May 6
SCREW FACTORY @ LAKE ERIE BUILDING

7 **78th Annual May Show**
Through June 18
MANSFIELD ART CENTER

9 **Tuesday Tea/Only Cogs and Wheels? Chinese Socialist Realist Art in the AMAM**
Kevin R. E. Greenwood, Joan L. Danforth Curator of Asian Art will discuss 1970s-era Chinese art in the AMAM collection.
3pm
ALLEN MEMORIAL ART MUSEUM

12 **Artists In Residence Exhibition**
Opening Reception: 5-8pm May 12
On view May 12–June 9
MORGAN CONSERVATORY

12 **Walkabout Tremont**
5-10pm
TREMONT NEIGHBORHOOD

12 **BFA Exhibition**
May 12 & 13
CLEVELAND INSTITUTE OF ART

13 **No Exit "Best Of" Free Community Concert**
7-8:30pm
HEIGHTS ARTS

13 **Second Saturday Event**
EAST AVE MARKET & GALLERY, AKRON

13 **Assembly for the Arts Inaugural Art Ball**
THE MADISON

17 **Matthew Gallagher Solo Exhibit**
Through June 30
HEDGE GALLERY

18 **13th May Show at Lakeland Juried Art Exhibition**
Artist reception 6-9pm, awards presented 7pm
Through July 14
THE GALLERY AT LAKELAND

19 **CAN Journal Summer Issue Launch Party**

Venice Biennale Architettura Simulcast
ABATTOIR GALLERY

19 **Third Friday**
5-9pm
78TH STREET STUDIOS

19 **Low expectations: Works of CHOD and Friends**
CHOD is a Cleveland-based graphic artist with a penchant for dramatic, exaggerated comic book-style art that frequently features monsters and heroes. It's heavy on action, violence, gore and pop-culture references (although he also does children's books, so not all of it is R-rated). In other words, he's the perfect fit for E11even2 gallery, which promotes affordable art that's often pop-culture based. This show brings together an additional 15 artists with sympathetic styles to complement his work.
Opening 5-9pm
Through June 16
E11EVEN2 GALLERY

21 **Venice Biennale Architettura**
Through November 26
VENICE, ITALY

21 **Close Encounters Chamber Music at Presser Residence**
3-5pm
HEIGHTS ARTS

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WE ARE PROFOUNDLY GRATEFUL TO THE VISIONARY PEOPLE AND ORGANIZATIONS WHO HAVE CONTRIBUTED TO THIS EFFORT.

We make every effort to keep this list as up-to-date and accurate as possible. We apologize for any omissions.

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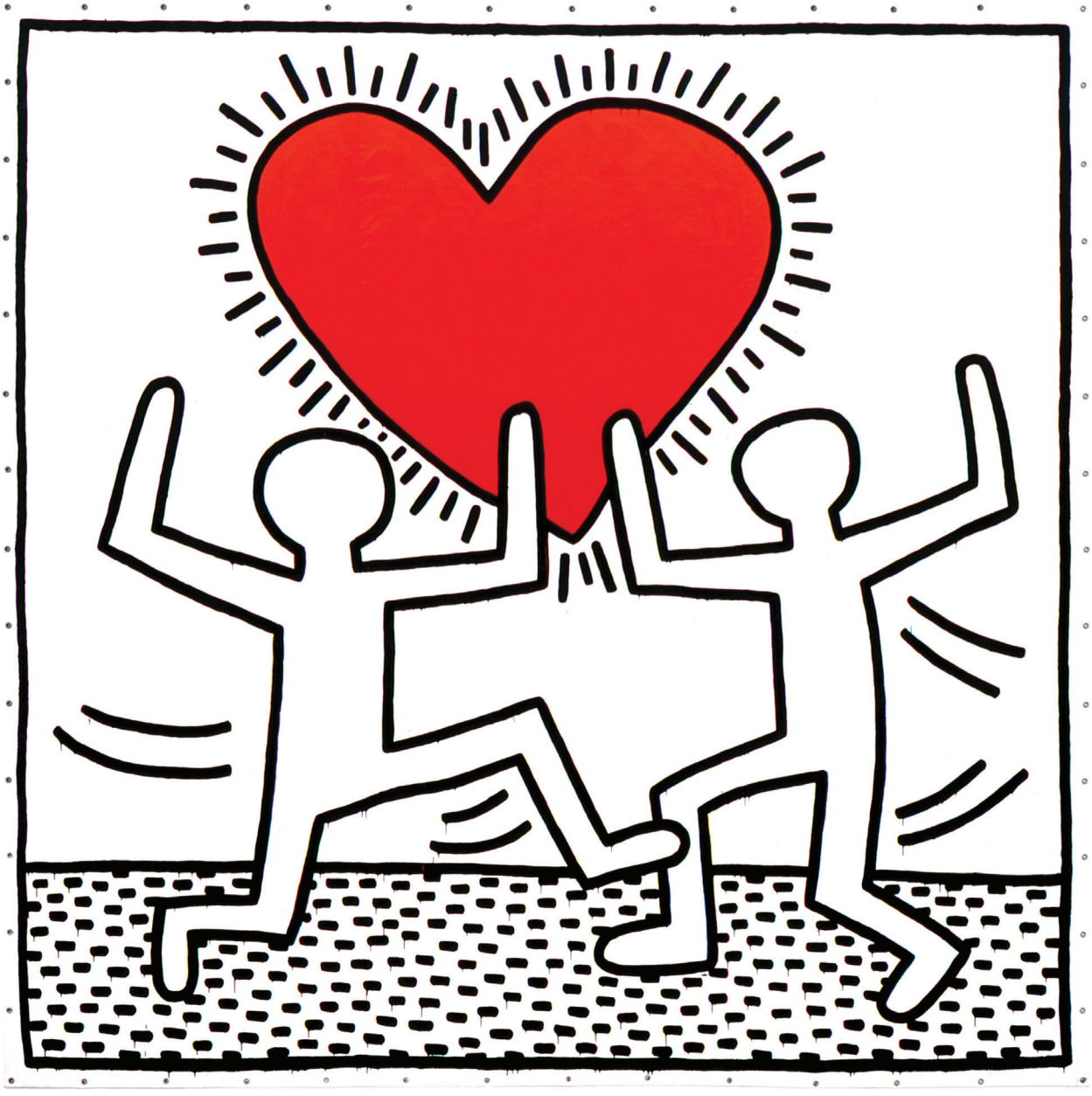

Keith Haring. *Untitled*, 1982. Acrylic on vinyl tarpaulin. 180 x 180 in. Collection of the Rubell Museum. Keith Haring artwork copyright © Keith Haring Foundation

KEITH HARING:
AGAINST ALL ODDS

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